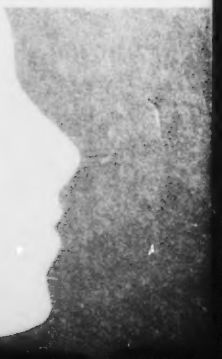
Canadian Radio-television and Telecommunications Commission
Conseil de la radiodiffusion et des télécommunications canadiennes

SEX-ROLE STEREOTYPING IN THE BROADCAST MEDIA

A REPORT ON INDUSTRY SELF-REGULATION



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CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION

REPORT ON SELF-REGULATION BY THE BROADCASTING AND ADVERTISING INDUSTRIES FOR THE ELIMINATION OF SEX-ROLE STEREOTYPING IN THE BROADCAST MEDIA

OTTAWA
January 1986

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INTRODUCTION

The Task Force on Sex-Role Stereotyping was formally announced by the CRTC on 28 September 1979. The mandate of the Task Force was originally set out by the former Minister of Communications, the Honourable Jeanne Sauvé, and reaffirmed by her successor, the Honourable David MacDonald, who assumed both the Communications portfolio and responsibility for the Status of Women. As Mr. MacDonald said in an address entitled "Sex Stereotyping in the Media", the mandate for the Task Force was:

> "to delineate guidelines for a more positive (and realistic) portrayal of women in radio and television (in both programming and commercials), and to make policy recommendations for consideration by the Commission and the broadcast industry. The task force could propose one of several mechanisms for the implementation of the guidelines it sets up: industry self-regulation, CRTC regulation, or government legislation. Which route will be the most effective will be up to the task force to decide."

In September 1982, the CRTC Task Force on Sex-Role Stereotyping released its report Images of Women, which set out a wide-ranging program, based on industry self-regulation with public accountability, to improve the portrayal of women in the programming and commercial content broadcast on Canadian radio and television.

The Task Force Report was the result of three years of co-operative effort amongst members of the broadcasting industry represented by the Canadian Association of Broadcasters (CAB), the advertising industry, the CBC, public members and the CRTC. The report set out a two-year time frame, starting 1 September 1982, at the end of which the effectiveness of such self-regulation would be assessed.

To maximize the effectiveness of the self-regulatory programs of the broadcasting and advertising industries, and to ensure effective monitoring of progress made toward the elimination of sex-role stereotyping in the broadcast media, the Task Force offered certain recommendations to the Federal Government, the CRTC, the broadcasting and advertising industries, other participants in the Canadian broadcasting system, and to the general public. The Task Force recommended that the CRTC, in its supervisory role, monitor and assess the initiatives taken by the broadcasting and advertising industries during a two year period and, at the end of that period, publish the results of its findings in a report.

This then is that report. It contains no conclusions as to the effectiveness of self-regulation but is rather a progress report on the self-regulatory process over the two-year period from the perspective of all participants: the broadcasting and advertising industries, the CBC, and the general public, including the public members of the Task Force. It also contains a summary of the Erin Report, a comprehensive content analysis study commissioned by the CRTC.

To respond effectively to the recommendations of the Task Force, the Commission established an internal committee. This was composed of Commissioner Rosalie Gower, Chairperson; Vice-Chairman Réal Therrien as ex-officio resource person; Commissioner Marianne Barrie who was the Chairperson of the original Task Force; Commissioner Jim Robson and Commissioner Richard DeStefano. This Committee was assisted by a number of Commission staff including Ralph Hart, Sjef Frenken, Lanny Morry, Rose Potvin and Monica Auer. Other CRTC staff members who made major contributions to the production of this report were Claudette Roy, Philippe Clément, Pierre Pontbriand, Jeff Atkins and Sheila Perron. Jennifer Wilson wrote the report, while Normand Gamache was the editor of the French text.

The Commission wishes to thank all those constituencies that have participated in this unique process. It also acknowledges the considerable effort expended and expense incurred by all participants in attempting faithfully to carry out the recommendations of the Sex-Role Stereotyping Task Force contained in Images of Women. The process begun in 1979 is nearing completion. Following public hearings which will be held in April 1986, the Commission, after studying all documents, reports, interventions and transcripts, will make a determination as to whether industry self-regulation has been effective in dealing with sex-role stereotyping in the broadcast media or whether further action is necessary.

CHRONOLOGY

13 March 1979	Mandate of the Task Force on Sex-Role Stereotyping established by the Hon. Jeanne Sauvé, Minister of Communications.
16 August 1979	Mandate reaffirmed by the Hon. David MacDonald, Minister of Communications, also responsible for the Status of Women.
28 September 1979	Task Force on Sex-Role Stereotyping announced by CRTC.
1 September 1982	Task Force releases its report Images of Women. Start of two-year period of assessment of self-regulation with accountability.
4 November 1982	Commission issues a public notice announcing that it has accepted the Task Force report.
16 September 1983	Commission issues a public notice requiring all television and radio licensees to submit reports by 1 September 1984 on "measures taken to deal with sex-role stereotyping". The public notice also advises that reports received from the licensees will be placed on the public file. (Recommendation to the CRTC no. 2 - Images of Women)
26 July 1984	Erin Research awarded contract. (Recommendation to the CRTC no. 1a - Images of Women)
2 August 1984	Receipt of the first station report.
31 August 1984	End of two-year period of self-regulation with accountability, following which assessment of effectiveness is to be made.
11 September 1984	The Commission issues a public notice extending the deadline for the filing of reports to 30 September 1984.
28 September 1984	Receipt of CBC report.
2 October 1984	Changes to the TV, AM and FM regulations go into effect prohibiting the broadcasting of abusive comments and pictorial representation. (Recommendation to the CRTC no. 3 - Images of Women).

23 November 1984	The Commission issues a circular letter to its licensees reminding those that have not yet submitted their reports to do so immediately.
17 December 1984	Receipt of AAB/COGEP report (Recommendation to the CRTC no. 1b - Images of Women).
19 February 1985	Receipt of CAB report (Recommendation to the CRTC no. 1b - Images of Women).
25 May 1985	Receipt of first component (TV programming) of the Erin report.
Jan./Feb. 1986	Complete Erin report published (Recommendation to the CRTC no. 1d - Images of Women).

CHAPTER 1. SUMMARY OF CONCERNS

The following is a summary of concerns and possible solutions to the problem of sex-role stereotyping in the broadcast media as set out in the report of the Task Force -- Images of Women, published 1 September 1982. These were compiled and discussed as a result of its examination of the literature, the written briefs and meetings with the public. The industries' response to these concerns was to create self-regulatory guidelines. In turn, the Commission undertook to monitor and assess the initiatives taken by the broadcasting and advertising industries as recommended by the Task Force.

A. General issues

i. Images

Although the word "image" tends to elicit thoughts of visual presentations, it also includes images evoked aurally. This section therefore applies to both radio and television. The cumulative impact of stereotyped images is of special significance, and is applicable to many of the points made in this document.

1. Broadcasting should include a wide variety of images reflecting the diversity of women in our culture. This includes:

   a. women of all ages (the elderly as well as the young);
   b. women of differing ethnic groups;
   c. women of differing physical appearance.

2. Broadcasting should present women engaged in a wide variety of activities, including athletics.

3. Women should not be used as sexual stimuli or lures, or as attention-getting, but otherwise irrelevant, objects.

4. Broadcasting should not demean or degrade women through the images used to portray them.

ii. Language

1. Language should be inclusive and non-sexist when all persons are meant to be included. The so-called "generic" man is inappropriate, as are diminutive terms such as "girl" or "little lady."

2. Broadcasting should not demean or degrade women through language, as it does when it refers to men in the context of their accomplishments and to women merely in terms of their appearance.

iii. Roles

1. Women should not be presented only in so-called traditional roles. The role of homemaker, for example, is but one of women's contemporary roles.

2. Women should be presented in a more balanced and realistic way in terms of their occupations or activities within contemporary society.

3. Men and children should be presented participating in household tasks.

4. Women are also authorities and experts and should be included and presented as such.

iv. Family and Interpersonal Relationships

1. When families are presented, the diversity of life styles that exist today should be reflected (for example, single parents and extended families).

2. Women should not be presented as subservient to and dependent on men.

3. Men should not be presented as always being the beneficiaries of services performed by women or products used by women.

4. No interpersonal relationship or lifestyle that is consistent with the maintenance of human dignity should be demeaned or degraded in broadcasting.

v. Personality

1. Motives and needs

   a. Broadcasting should not play on women's fears, such as the fear of being sexually unattractive.

   b. Women should not be presented as either excessively concerned with youth and beauty or neurotically afraid of aging.

   c. Women should not be presented as being neurotically compulsive about cleanliness.

   d. Broadcasting should not imply that the prime motivating factor for a women is to catch a man.

2. Traits

   a. Broadcasting should not demean or degrade women by presenting them as possessing predominantly negative traits, for example, "catty," "bitchy," dependent, incompetent, subservient, submissive, and so forth.

3. Intellectual Factors

   a. Broadcasting should not involve a condescending presentation of women's intelligence and capabilities. It is demeaning and degrading to portray women as unintelligent and incapable.

   b. Women should be presented as decision makers, and contributing significantly to society.

B. Programming

In addition to all of the concerns in the above section, the following apply specifically to programming.

i. News, Public Affairs, Documentaries, Arts and/or Sciences

1. Women should be more adequately represented as news readers, reporters, and hosts.

2. Issues of special concern to women, such as sexual harrassment, rape, or equal pay legislation, should receive more adequate coverage.

3. Women's events (such as conferences, demonstrations, press releases) should receive attention and coverage equal to that given to men's events.

4. Women's contributions (for example in the artistic, scientific, economic fields) should be recognized and presented fairly.

5. Women's perspectives on issues of general interest (for example, the economy, elections, international events) should be included adequately in general reporting and comment (women as experts or authorities, and/or in giving public views).

ii. Sports

1. Participation of women in sports should receive fair and equitable coverage.

2. Women athletes should not be subject to patronizing or belittling treatment.

iii. Drama, Variety, Humor, Children's Programming

1. Many of these concerns are discussed in the first section, General Issues.

2. A balance of female and male perspectives should be represented in stories, issues, topics, and images, as well as in writing, editing, directing, and producing.

C. Radio

In addition to all of the concerns in the first two sections, the following apply specifically to radio:

1. Those who select music for broadcasting purposes should be sensitive to the often violent, sexist, and racist lyrics of some popular music, and should not use such offensive material.

2. Music by women artists and composers should be better represented in the selection of listening material offered to the public.

3. Broadcasters should be sensitive to their use of language and images to avoid sexist and demeaning treatment of women. This is important especially for hot line hosts and radio personalities.

4. Women should be adequately represented as D.J.s and program hosts, in particular as hot line hosts.

D. Commercials

In addition to the concerns expressed in the first section, the following apply specifically to commercials:

i. Women as Buyers

1. Women should not be presented in desperate need either of products or of assumed product benefits in order to meet alleged deficiencies or in order to satisfy or serve their adult companions or children.

2. Women buy a full range of products and services (including, for example, cars and bank loans), and commercials should reflect this more fairly.

3. Women are not exclusive buyers and users of products for the home, and commercials should reflect this as well.

4. Products such as cosmetics, fragrances, jewellery, and clothing should be presented as personally beneficial, not as a means to catch or please a man.

ii. Women as Sellers

1. Women should be presented as experts and authorities as well as men.

2. Voice-overs on TV and announcers on radio should be female as well as male (they are predominantly male now).

3. Women should be shown selling a wider range of products and services, not only those assumed to be for women.

E. Other

1. Feminine hygiene advertising is particularly offensive to many people and therefore needs to be dealt with by advertisers in a sensitive and informative manner.

2. Male dominance and female submissiveness are at the very heart of the stereotypes of men and women. Pornography reflects the extreme portrayal of dominance and the exploitation of women's sexuality. Pornography, or any portrayal of violence against women, is the ultimate expression of dominance/submissiveness, the objectification of women. As such, pornography or the portrayal of violence against women has no place in the broadcast media.

CHAPTER 2. CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION

A. Task Force Recommendations

In its report entitled Images of Women, the Task Force on Sex-Role Stereotyping recommended that the CRTC:

1. monitor and assess the initiatives taken by the broadcasting and advertising industries for a period of two years by:

   a. undertaking periodic monitoring of broadcast commercials and programming for sex-role stereotyping;

   b. requesting and assessing interim reports from industry committees responsible for self-regulation;

   c. assessing complaints received both by the Commission and through the response system instituted by the government;

   d. at the end of two years, publishing the results of its findings in a report and creating an appropriate public forum for its discussion prior to the consideration of further action by the Commission.

2. require all licensees to submit periodic reports to the Commission on their progress and initiatives in dealing with the problem of sex-role stereotyping;

3. take intitiatives to eliminate abusive comments on, or abusive pictorial representation of, either sex in broadcast content (AM, FM, TV). The Commission should also discourage the portrayal of gratuitous violence against women;

4. make the report of this Task Force widely available. In particular, it should be distributed to broadcast licensees, women's groups, and to all who made submissions to the Task Force.

B. CRTC Response to Recommendations

The Commission responded to the recommendations of the Task Force by:

1. Establishing an internal committee to coordinate the monitoring and assessment of the initiatives taken by the broadcasting and advertising industries in the following manner:

a. The Commission contracted with Erin Research to analyse a representative sample of broadcast commercials and programming and to submit a report. The mandate for Erin Research and a summary of its report to the Commission are included in Chapter 9 of this report. Prior to the commencement of the Erin content analysis study, an opportunity was given to representatives of constituencies of the original Task Force -- the broadcasting and advertising industries, the CBC and public members -- to meet with Erin Research and be briefed on its method of data collection and analysis. Erin has made available as much information as possible so that all participants can assess the research done to their own satisfaction.

b. The Commission requested interim reports from industry committees responsible for self-regulation: the Canadian Association of Broadcasters (CAB), the Advertising Advisory Board (AAB), and la Confédération générale de la publicité (COGEP). Interim reports were received from CAB covering the periods September '82 to November '83 and from December '83 to May '84. Interim reports from AAB covered the period from September '82 to August '83 and from September '83 to March '84. The interim report of COGEP covered the period from January '83 to December '83. The final reports from CAB, AAB and COGEP covered the period from September '82 to August '84 -- the term of assessment. The final reports from these committees have been included in this report in Chapters 4 (CAB) and 6 (AAB and COGEP).

c. The Commission has collected and assessed comments about sex-role stereotyping in the broadcast media from the public received between 1 September 1982 and 1 April 1985. Comments received through the response system instituted by the government were forwarded to the Commission and are included in its assessment of public comments in Chapter 8 of this report.

d. The Commission has compiled this report based on the reports from industry committees responsible for self-regulation, the summary of CBC efforts to deal with sex-role stereotyping, an assessment of public comment and an assessment of reports by individuals licensees on their progress and initiatives in dealing with the problem of sex-role stereotyping. It has also included a statement reflecting the views of the public members of the Task Force. A summary of the Erin Report is also included. As noted in the introduction of this report, the Commission will hold public hearings for a full discussion of the steps taken and results obtained thus far, prior to the consideration of further action.

2. In Public Notice CRTC 1983-211 dated 16 September 1983, the Commission required all television and radio licensees to submit reports on "measures taken to deal with the concerns of the Task Force and the CAB industry self-regulatory guidelines." Reports submitted by the CBC and private broadcasters are included in Chapters 3 (CBC) and 5 (private broadcasters) of this report.

3. A prohibition against the broadcasting of abusive comments and pictorial representations was created via amendments to the Television, Radio (AM) and (FM) regulations on 2 October 1984; a similar prohibition was incorporated in the Pay-Television regulations on 5 October 1984.

4. In response to requests, the Commission made Images of Women widely available. The publication and press release were distributed to many groups including people who made submissions, Task Force members and former members of the Task Force, journalists attending the press conference organized for the release of the publication, the Prime Minister, the Minister of Communications, the Minister responsible for the Status of Women, all other members of Parliament, provincial government representatives, and CRTC staff.

   More than 4,000 copies have been sold, at a minimal price ($3.95, $4.95 outside Canada), in the 190 bookstores across Canada that sell government publications, and through Supply and Services Canada. A press release announcing the availability of the Task Force Report was sent to magazines, broadcast licensees, federal and provincial departments of Communications, special interest groups, and others. There is still a good deal of interest in the report as Images of Women continues to be in demand at bookstores across Canada and abroad.

CHAPTER 3. CANADIAN BROADCASTING CORPORATION

A. Task Force Recommendations

In its report, the Task Force on Sex-Role Stereotyping recognized that the Corporation had implemented a number of commitments made in response to public concern regarding sex-role stereotyping in its programming. "In the interest of achieving further progress", it recommended that the CBC:

1. ensure that all its programming staff become familiar with, and adhere to, the Corporation's policies and guidelines pertaining to the portrayal of women in programming;

2. undertake, on an annual basis, comparative studies of the portrayal of women on both its English-language and French-language television services, and make the results of these studies available to the public;

3. take into consideration, in all its future studies on women and employment, persons employed by the Corporation on a contract basis.

B. CBC Guidelines

In December 1979, the CBC's Board of Directors adopted a program policy which requires the CBC to accept as part of its mandate the need to reflect the role of women in Canadian society. To ensure implementation of this policy, the Corporation also prepared language guidelines:

Portrayal of Women in CBC Programming -- Policy Statement

The CBC accepts as part of its mandate the need to reflect in its programming the role of women in Canadian society and to examine its social and political consequences. The CBC believes that its programming should also contribute to the understanding of issues affecting women.

In applying this policy, CBC programming should:

1. avoid the use of demeaning sexual stereotypes and sexist language;

2. reflect women and their interests in the reporting and discussion of current events;

3. recognize the full participation of women in Canadian society;

4. seek women's opinions on the full range of public issues.

Language Guidelines -- Portrayal of Women in CBC Programs.

Words can be the symbols of deeply rooted cultural assumptions. The way language is now used tends to relegate women to secondary status in our society. Rules of correct grammatical usage, like rules of social conduct, are not immutable and may change to reflect changing social mores. The following guidelines are not lists of proscribed words. They provide examples which can broaden the use of language while avoiding sexist bias. The guidelines should be applied with awareness and judgment.

1. Include all people in general references by substituting neutral words and phrases for "man-words."

Examples:

INSTEAD OF	SUBSTITUTE
man-made	artificial, synthetic
man's achievements	human achievements
mankind	humanity, the human race, people
career women	name the profession

2. Avoid assuming that everyone in a group is male -- or female.

Examples:

"the men in the cabinet"
"the boys in the caucus"
"the girls in the hairdressing shop"
"the doctor, he"
"the nurse, she"
(Examples taken off-air)

3. Refer to women and men equally and make references consistent.

Examples:

NOT	RATHER
Mr Sam Jones and Mary Smith	Sam Jones and Mary Smith, or Mr. Sam Jones and appropriate title Mary Smith

4. Avoid using "man" or "woman" as suffix or prefix in job titles.

Examples:

NOT	RATHER
mail boy	courier, messenger
policewomen or man	police officer
steward, stewardess	flight attendant

5. Use parallel language when referring to people by sex.

Examples:

NOT	RATHER
man and wife	husband and wife
ladies and men	women and men, ladies and gentlemen, girls and boys
men's teams and girls' teams	men's teams and women's teams

6. Avoid offensive or patronizing language, tokenism.

Examples:

NOT	RATHER
the little lady	wife, spouse
better half	
libber, women's lib	feminist, women's movement

7. Grant equal respect to women and men. Do not describe men by professional position and women by physical attributes.

Examples:

NOT	RATHER
Sam Jones is a successful lawyer and his wife is a charming blonde.	Find out what his wife--name--is involved in.

8. Use generic titles or descriptions for both women and men.

Examples:

NOT	RATHER
woman manager	manager
male secretary	secretary

9. Base communication on qualities that are pertinent to the story. Avoid words and visuals which emphasize physical features and clothes unless they are germane, and unless comparable terms would be used regardless of the subject's sex. Use the same standards for men and women in deciding whether to mention marital and family situations. In other words, write and edit with a sense of equality, appropriateness and dignity for both sexes.

C. Implementation of Guidelines - CBC Report

In September 1984, the CBC prepared and published a report entitled, "Report on the Action taken by the CBC further to the Report of the Task Force on Sex-Role Stereotyping in the Broadcast Media (Images of Women)." In addition, it submitted to the CRTC separate reports on the portrayal of women and men during prime time on the English television network and the French television network of the CBC.

Summaries of each of the three reports, which follow, have been prepared by the CBC for purposes of this document. Copies of the full reports are available, on request, from Information Services, CRTC. Supplementary tables to the summaries have also been prepared by the CBC. (See Appendices A and B - ed.)

Part I - Report on the Action taken by the CBC further to the Report of the Task Force on Sex-Role Stereotyping in the Broadcast Media (Images of Women) - Summary

INTRODUCTION

This report was prepared at the request of the CRTC to enable it to assess the effects of self-regulation on the role and images of women in the broadcast media. ITS PURPOSE WAS TO REPORT ON THE ACTION TAKEN BY THE CBC TO IMPLEMENT THE RECOMMENDATIONS IN THE CRTC TASK FORCE REPORT IMAGES OF WOMEN, published in September 1982.

As early as 1979, the CBC recognized the existence of certain shortcomings in the portrayal of women. As a result, the report contained no discussion of details prior to the spring of 1982 since an exhaustive description is available in Images of Women.

The report contains three main sections:

1) A statement of all measures taken at both national and regional levels by the OFFICE OF PORTRAYAL OF WOMEN to ensure follow-up on our commitments.

2) Summaries of content analyses of television programs during prime time on the English network.

3) Summaries of content analyses of television programs during prime time on the French network.

OFFICE OF THE COORDINATOR

MANDATE:

In 1979 the CBC created a permanent office to ensure the dissemination and implementation of CBC program policies on the portrayal of women.

Working with senior management, the Coordinator directs the implementation of policies and guidelines as required. In particular, the Coordinator designs specific strategies to promote the application of policies, provides project leadership and coordinates activities at the national/corporate level. The Coordinator also works with regional management of television and radio (English and French), lending expertise and support in the program evaluation process.

The following is a summary of the office's activities since 1982.

ACTIVITIES OF THE OFFICE, PORTRAYAL OF WOMEN

1) LIAISON:

-Contact with Radio Canada International, the French radio and television network and the English radio and television network.

-Contact with women's groups such as Media Watch, National Action Committee, Fédération des femmes du Québec and the

Canadian Research Institute for the Advancement of Women (CRIAW).

-Participation in symposiums and seminars on the portrayal of women in the media.

-Meetings with key CBC personnel in regional centres across the country and in Toronto and Montreal, the two chief production centres.

-Attendance at major national conferences such as those organized by the Canadian Association of Broadcasters (fall, 1982 and 1983, and summer, 1984)

-Attendance at international conferences such as the 1983 Council of Europe sessions in Strasbourg. The Coordinator ensures that CBC's policies and guidelines on stereotyping and the portrayal of women in the media are part of the presentation. These policies were also incorporated into the final resolutions of the Council of Europe sessions.

2) INFORMATION:

-Dissemination of information to students, media professionals and women's groups. This material was based on research conducted or commissioned by the office.

-Commissioning of studies (See Parts II and III) to document the problems in the portrayal of women in CBC programming and to suggest new strategies for improvement of the image of women and their place in broadcasting.

-Creation of a talent bank of women for news and public affairs programs. The final edition of "How to Find Ms. Right" was issued in March, 1985 containing a total of 1,000 women experts in a wide variety of fields.

-Creation of a practical guide titled "From Women to CBC" to aid reporters in finding specific information on issues relating to women. The material consists of 16 categories ranging from the arts to sports and includes a statement on the situation, solutions suggested by relevant women's groups and references for further research.

-Distribution of hundreds of copies of "Images of Women," "From Women to CBC" and "How to Find Ms. Right" to CBC personnel.

The office also distributed French and English versions of studies on the image of women in the media commissioned by the Office of Portrayal of Women.

-Communicating the results of the Council of Europe's sessions and its final resolutions and recommendations which included the CBC's policies on stereotyping of women in broadcasting to selected groups.

3) POLICY/GUIDELINES:

-Distribution of language guidelines to approximately 600 key CBC personnel across the country in January, 1983 and monitoring of on-air language use to remind personnel of the need to include both women and men in all texts referring to both sexes.

-Increasing the representation of women on CBC committees for Religion, Agriculture and Science/Technology. An objective of 35% has been set for women's representation. (See Appendix D - ed.)

-Discussions with RCI (Radio Canada International) led to their adoption of policies which promote the fair representation of women. They also added the item "portrayal of women" to their program evaluation forms and discussed the issue in their annual program assessment meetings with producers.

-The Office has also circulated policies and guidelines to regional management. As a direct result, a number of important initiatives were taken in regional centres across the country, including the revision of news scripts to omit sexist references and terminology and an increase in the number of dramas which feature women in central roles. There has also been an increase in the use of women as newsreaders and weather reporters and in the number of documentaries dealing with the status of women.

4) COMPLAINTS:

-Usually, complaints are acknowledged and reviewed by the persons receiving them. However, the Coordinator's office was identified as the main reception point for all complaints on stereotyping and the portrayal of women.

-Complaints submitted to AAB* regarding commercials carried by the CBC are also referred to the Coordinator for response.

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* AAB: Advertising Advisory Board

GENERAL INTRODUCTORY COMMENTS TO PARTS II AND III

Canadians watch an average of more than 500 million hours of television in one week. During that time, television viewers have the opportunity to see a parade of characters in a variety of social scenarios. The power of television as a socializing force, even if not measured with precision, cannot be underestimated. Researchers have undertaken to assess the extent to which the medium influences and reflects social change.

In 1980, in response to public concerns, the CBC initiated an evaluation of the portrayal of women and men in its own prime time programs. Beginning in the winter of 1981, content analysis studies were chosen as the preferred method of studying sex roles. This first analysis and four subsequent studies were conducted by independent researchers. The table below shows when each program category was studied for the two networks:

	1980-81	1982	1983	1984
Information	X	X		X
Various	X			X
Drama	X		X	

To understand the interpretation of the results for both the English and the French studies, it is important to be aware of the definition of three major concepts.

Sexism:

Sexism is defined as the tendency to categorize individuals by extending differences to areas such as intellectual activity, social behavior or psychological traits. While these differences may be expressed as the supposed inferiority of one sex in relation to the other, this is not the only expression. In fact, attributing a particular quality to one sex, whether or not it is positive, is also considered sexist. The term can be applied in a broad range, from the use of masculine labels for generic purposes to the restriction of an individual's social status as solely a sexual object.

Stereotyping

While sexism is qualitative in nature, stereotyping is quantitative. A stereotype is the repetition of a certain image or behavior showing, over the long run, an imbalance in the presentation of women and men in a certain social setting. Practically, a stereotype is identified when the presence of female characters in a given role is statistically different from that of male characters. Thus stereotypes can mean an over-representation of women as well as an under-representation.

Conventional Roles:

Certain roles or social settings might not be numerous enough to allow statistically significant differences between male and female characters. However, previous research on the portrayal of women in the media has identified certain stereotypic roles, for example, women as homemakers and men as professionals. Roles responding to these stereotypes are considered conventional.

METHODOLOGY

Content analysis, simply stated, is the documentation of the occurrence of certain events -- for example, the number of female and male reporters, or the number of female and male characters seen doing household chores in a drama. The variables are carefully chosen so that researchers can replicate the results with more than 90 per cent accuracy. (See Appendix E - ed.)

The set of variables designed to perform a content analysis is known as a coding system. Separate coding systems were designed to study three different classes of programming; drama, news and public affairs, and variety. In each of the content analyses summarized here, all CBC network prime time programs were sampled with the exception of live sports events and specials. All studies were conducted on the three non-consecutive weeks of programming during the period January to March with the exception of French network information programming. This method reduces the possibility of major events such as elections from dominating the sample.

Part II - The Portrayal of Women and Men During Prime Time on the English Television Network of the CBC, 1981-1984 - Summary

DRAMA PROGRAMS

The drama category includes series, mini-series, situation comedies and any program in which a pilot is developed. Two studies on drama were conducted. In 1981, 33 hours of programming with 576 characters were studied. For 1983, the presence of the information block at 10:00 p.m. instead of 11:00 p.m. reduced the time devoted to dramas in prime time. Therefore, 26.5 hours of programming, with the identification of 448 characters, were analyzed. The reduction of time occurred at the expense of Canadian productions, primarily those produced by the CBC itself. Moreover, the majority of acquired dramas were produced in the U.S., giving added weight to American characters in the results.

The first coding unit is the program but the basic unit is the character. If, for instance, the same character appeared in three programs of the same situation comedy, three characters were separately coded. Characters were coded on socio-economic and personality traits, their role in the workplace and their relationship to family and friends.

SUMMARY OF DATA

1) Demographic Variables:

-Male characters outnumbered female characters in major and minor roles in both CBC and foreign productions. (See Appendix A, Table 1)

-Differences in the age of female and male characters were also apparent: women were over-represented in the teen and 20s and 30s age ranges and under-represented in all other groups (40 years and older).

-Information on marital status and child rearing was revealed more for women than men.

2) Occupational Profiles:

-Women appeared more frequently in family settings for both 1981 and 1983.

-In 1983, the primary location of female characters was almost equally divided between the home and paid work environments.

Men were usually portrayed in their place of employment. (See Appendix A, Table 2)

Occupations of men and women were similar but women were less likely to be shown holding a paying job. If they were, it was rarely in a professional or managerial position. (See Appendix A, Table 3)

3) Romance and Friendships

-Both men and women were shown having friends of the same or opposite sex.

Women were more likely to be involved in a romantic relationship but men initiated the relationship more often.

-More women than men were rated as above average in physical attractiveness in 1981 and 1983.

-Female characters gave other characters more support outside of occupational requirements.

-From 1981 to 1983, there was a significant decrease in the portrayal of women as sex objects. While they were still presented as such more often than men, the frequency decreased from 28% to 12%. (See Appendix A, Table 4)

NEWS AND PUBLIC AFFAIRS

Three studies were conducted on information programs in 1981, 1982 and 1984. The units for analysis were, in order of priority: program, story (news item) and the character. The results were analyzed separately for the late evening news, the early evening news in Ottawa, public affairs programs and, for the 1982 and 1984 studies, the Journal and the National Update. The report deals with the results for the late evening news, public affairs programs and the Journal.

1) The National:

-The principal anchor for the late evening news was a man. Two other men were substitutes. No female substitute was employed.

-On average for the three years, women represented 15% of the reporters on camera. (See Appendix A, Table 5)

-Women reported less on international stories than on domestic news and less often on political, legal and economic news than on other subjects.

-Of the three interview categories (experts, observer and random), women as experts were the smallest group with an average of only 5%. They were most often seen in the random interview category with an average of 36%. (See Appendix A, Table 6)

-Women reporters were more likely to interview observers of events or random subjects rather than experts.

-The highest proportion of female interviewees was 16% in 1981 and there were no significant changes in following years. (See Appendix A, Table 7)

-In 1984, 94% of the still pictures presented in the news were men.

-For video coverage, 35% showed women involved in the news events and there was no significant change in this from 1981 to 1984. (See Appendix A, Table 8)

2) The Journal:

-Women represented the majority in the role of anchor for the program.

-Apart from this role, the results parallel the poor representation of women in the news.

-The only exception was the significant increase in the number of female interviewees from 1981 (9%) to 1984 (22%).

3) Public Affairs Programs:

-Distribution of the different roles betwen men and women followed the same pattern found in the news. For all categories of information, women remained in a distinct minority.

-However, the number of women, while still less than men, was generally larger than on the National.

VARIETY PROGRAMS

The category of Variety Programs consists of very different programs, from the Juno award show to Fraggle Rock.

-While these programs varied widely from year to year, many of the findings of 1981 held true for 1984. Both studies found that men dominated as performers. The presence of women as performers increased only slightly from 19% in 1981 to 26% in 1984. (See Appendix A, Table 9)

-Women and men appeared in roughly equal numbers as lead or solo singers.

-In other categories, the ratio differs significantly: most dancers were women while most musicians and comedians were men. Performers shown in more than one role (i.e. singer/musician) were also primarily men.

CONCLUSION

While signs of sexism are not too frequent in the programs studied, stereotypic representations are still numerous. For example, the predominance of the male presence over the female presence is evident in the three types of content studied. Women and men are generally portrayed in conventional roles. Women are rather absent from the political and economical scenes not only as newsmakers but also as experts or reporters. In addition, these images are quite stable in all of the follow-up analyses.

It could be argued that the portrayal of women reflects a stereotypic reality. However, the television as a mirror of society is hardly defensible. To date, content analyses have always pointed out basic discrepancies between "real life" and television content, should it be racial representation, social class representation, etc.

The results of the analysis of the portrayal of women in prime-time programming of the English network indicate the fading out of the most discredited aspects of the image of women. However, the representation of innovative images of men and women is still to be developed.

Part III - The Portrayal of Women and Men During Prime Time on the French Television Network of the CBC, 1981-1984 - Summary

DRAMA PROGRAMS

In 1981 and 1983, a total of over 50 hours of programming was analyzed; 21.5 hours and 30.5 hours respectively. The category includes television serials, mini-series and dramas such as those featured on "Beaux Dimanches."

-In 1981, 34 programs (25 Canadian) and 326 characters were identified.

-In 1983, 44 programs (30 Canadian) and 429 characters were identified.

The primary unit of analysis was the program, but the basic unit was the character itself. They are coded separately for each program; thus, a character who appears in two episodes of a series was counted twice. Initially, they were identified by age, sex and occupation, but as information became available, social and professional status was included.

1) Demographic Variables

-For both major and minor roles, men accounted for over 60% of the characters. (See Appendix B, Table 1)

-In 1981, women appeared as younger than men and more information was given on their marital and family lives.

In 1983, female characters were seen more often interacting with their children.

2) Occupational Profiles:

-Women were portrayed more often than men in the home. Where they were shown doing paid work, it was usually as a secretary or saleswoman or other such support or service role. These occupations were the least significant for men.

-Females were shown having less decision-making power in their workplace, a discrepancy reinforced by the gender of the superior.

-The role of superior was filled by a man in over 75% of the examples for both years. Also, more than three-quarters of women worked with a male supervisor where over one-third of the men had no superior at all. (See Appendix B, Table 2)

3) Romance and Friendships:

-Although female characters appeared as less innovative than male characters, the models for conservative behaviour decreased markedly between 1981 and 1983. This shift was toward more neutral forms of behaviour rather than to more progressive forms. (See Appendix B, Table 3)

-Men were less conventional than women in specific categories.

-Characters in acquired productions were more conservative than their counterparts in Canadian productions.

-Few sexist remarks were made in French drama. Most that were detected in Canadian productions were countered with remarks favouring equality.

-Few characters of either sex were assigned the role of sexual object but women played this role more than men.

NEWS AND PUBLIC AFFAIRS

Three studies were conducted on information programs in 1981, 1982 and 1984. Two categories of programs were considered: news and public affairs. On account of a strike by journalists, the sampling of news programs for the 1981 studies had to be taken from three weeks' programming during the fall of 1980, rather than the winter of 1981. The same sampling period was used in 1982, but changed in 1984. An analysis of the national early evening newscast was added in 1984 to the analysis of the late evening newscast conducted in the first two studies. Finally, two case analyses were included in the 1984 study: "Ce Soir," a regional Ottawa program, and "Déjà 20 ans." However, they are not included in this report since there was no basis of comparison for them.

Within each information program, the analysis unit was the news item (in news) or the story (public affairs). The various individuals were coded according to the role they played in the presentation of the news. Consequently, one reporter (person) might be counted several times to the extent that he/she appeared in several different news items. The only exceptions to the rule were anchors or readers, since their

presence was determined according to the program, rather than the news item. They were therefore identified as individual and not for the number of times they appeared.

1) Anchor/Reporters:

-There were few anchors or newscasters on the French network. The number of women in this role remained static throughout the three studies while the number of men increased. (See Appendix B, Table 4)

-Reporters appeared a total of 319 times for all three years; women accounted for an average of 19% of those instances. (See Appendix B, Table 5)

-In 1984, women reporters were seen more often in regional and local newscasts while men were associated with national and international news.

2) Interviews

-Women were underrepresented in interview formats on the news. For all three years, they accounted for only 20% of all persons interviewed. (See Appendix B, Table 6)

-The majority of women were interviewed outside the realm of politics and economics while more men were interviewed on these themes.

-Women were interviewed for more public affairs programs than for the news. The smaller proportion of international topics presented on public affairs programs is no doubt a partial explanation for this phenomenon.

-Women appeared less often in the expert category than men did. (See Appendix B, Table 7)

3) Central Characters:

-Men were the majority of central characters featured in news stories, appearing in over 85% of the cases studied. Public affairs programs featured more women although the proportion was still unequal.

-Most characters shown in still images and film footage were also men. Women were present in less than 5% of film footage in all studies. (See Appendix B, Table 8)

4) Language:

-Conventional or sexist remarks were relatively scarce. Among reporters and anchors, certain expressions such as "businessmen" were heard but interviewees were more inclined to use them. In most cases however, terms which were non-generic such as human rights were employed and both genders were referred to.

VARIOUS PROGRAMS

The category of various programs includes: variety shows, game shows, interview programs and so on.

-In quantitative terms, there was a majority of men in both major and minor roles. Women accounted for 41% of the 508 characters identified during the studies. There was no significant increase in following years. (See Appendix B, Table 9)

-With the exception of the hosting role, there were few significant differences in the characters portrayed by men and women.

-No programs were hosted by women in either 1981 or 1984.

-Leading roles were shared almost equally between men and women (47% women in 1984).

-Certain sexist remarks were noted in both humourous and serious contexts but these were few.

CONCLUSION

What choice does the loyal French network audience have therefore among the characters appearing during prime time? Dramas produced by the French network constitute the program category in which the quantitative portrayal of male and female characters is most nearly equal. The audience may see some characters who do not conform to known stereotypes. However, many stereotypes are reinforced, especially in the working world. Acquisitions present a much smaller proportion of female characters than do Canadian dramas. In addition, the characters in foreign productions are more conventional than those in in-house productions.

The information audience has a much harder time keeping company with women than does the drama audience. Furthermore, the presence of women seems to be linked to the presentation of certain non-political or non-economic topics. While the actual presence of women in political circles and the business world is a partial explanation of the imbalance in favour of men, it does not adequately account for the number of women experts interviewed or reporters. Nevertheless, few sexist remarks are to be noted among reporters and anchors/newsreaders. The use of generic terms, with no reference to gender, is therefore a fairly closely followed rule.

CHAPTER 4. CANADIAN ASSOCIATION OF BROADCASTERS

A. Task Force Recommendations

In Images of Women, the Task Force on Sex-Role Stereotyping addressed the private broadcasting industry as represented by the Canadian Association of Broadcasters, stating:

> The Task Force recognizes that the Canadian Association of Broadcasters has agreed to establish a standing committee on sex-role stereotyping to receive and process complaints from the public. The CAB has also agreed to develop a program to educate production staff about sex-role stereotyping in broadcast programming. In addition, the CAB's Board of Directors will recommend to the 1982 general meeting of the association that its Code of Ethics be amended to include clauses that will specifically address the issue of sex-role stereotyping in radio and television programming. The association has already embarked on an information program to ensure that the public is aware of its activities in this area.
>
> The Task Force on Sex-Role Stereotyping recommends:
>
> 1. that the Canadian Association of Broadcasters adopt, as association policy, the proposed changes to the CAB Code of Ethics, which will be presented to the 1982 CAB annual meeting for approval;
>
> 2. that the mandate of the CAB standing committee on sex-role stereotyping include: education; encouraging the cooperation and participation of member stations; handling complaints; and making interim public reports;
>
> 3. that the CAB outline to the CRTC how it proposes to educate and sensitize its members with respect to sex-role stereotyping;
>
> 4. that the CAB committee encourage members to increase the visibility and involvement of women both on- and off-air;
>
> 5. that all CAB member-broadcasters participate in the implementation of the association's proposal for self-regulation, and cooperate in making it effective;
>
> 6. that all private broadcasters familiarize themselves with the programming proposals as set up in this report, and adopt the applicable programming recommendations;

7. that all private broadcasters exercise sensitivity to, and awareness of, the problem of sex-role stereotyping in the acquisition of programming material or rights.

B. CAB Guidelines

In 1981 the General Assembly of the Canadian Association of Broadcasters passed the following resolution regarding sex-role stereotyping in the broadcast media:

Resolution 13

Given that the stereotypic images of men, women, boys and girls are perpetuated and reinforced, and to some extent even seemingly legitimized, by the mass dissemination of these images and

Given that such stereotypic images constitute a limiting or a narrowing of society's perception of men and of women and their roles, and that such stereotypic images can and do cause negative and countervailing influences,

be it resolved by the 1981 General Assembly of the Canadian Association of Broadcasters meeting in Québec City that:

1. The Association sustains the opinion that the best and most effective regulation is voluntary self-regulation, and that

2. The Association reasserts its respect for the creative freedoms expressed in the production of programs and advertising messages, and that

3. The Association continues its belief in the right of free expression of opinions and ideas, and that

4. The Association holds to the view that goods and services lawfully available to the Canadian public should be permitted to be advertised in broadcasting without undue restraint selectively applied to the media, but that

5. The Association also acknowledges that sex-role stereotyping, while not a recent social phenomenon, constitutes a contemporary problem, and therefore that

6. The Association, through its Board of Directors, will immediately constitute a committee whose responsibilities will be to examine and to recommend ways and means whereby the radio and television

members of the Association can, to the best of their abilities, ensure:

a. that programming reflect a conscious sensitivity of the problems related to sex-role stereotyping and

b. that programming refrain from gratuitous exploitation of sex-role stereotyping and

c. that the language used in programming should be of an inclusive nature, avoiding wherever possible expressions which relate only to one gender, and

d. that programming should reflect the intellectual and emotional equality of both sexes.

With respect to the issue as it relates to advertising messages, the Association recognizes the self-regulatory initiatives undertaken by the advertising industry and hereby pledges its support and endorsement of that voluntary action, and that

7. The Association expects the new committee to report to the Board and hence to the general membership, within three months of its Constitution.

In its report, the Task Force also noted the following measures undertaken by the CAB:

1. The Association's Executive will recommend to the 1982 general meeting that the CAB Code of Ethics be amended to:

   a. include a new clause on human rights making it the responsibility of broadcasters to ensure, to the best of their ability, that their programming contains no abusive or discriminatory material or comment relating to either sex;

   b. call upon members to endorse and support the initiatives of the advertising industry in dealing with the issue of sex-role stereotypng and to adhere to the Task Force guidelines on sex-role stereotyping in advertising;

   c. include a new clause addressing the issue of sex-role stereotyping; this clause is to state that: " Recognizing that every person has a right to full and equal recognition and to enjoy certain fundamental rights and freedoms, broadcasters shall

endeavor to ensure, to the best of their ability, that their programming contains no abusive or discriminatory material or comment which is based on matters of race, national or ethnic origin, color, religion, age, sex, marital status or physical or mental handicap."

2. The Association will also make recommendations to ensure that the language used in programming be of an inclusive nature.

3. For the guidance of all personnel involved in broadcast programming, the Association is developing an educational program dealing with sex-role stereotyping in program production.

4. Radio as well as television members are encouraged to develop specific program material dealing with sex-role stereotyping, which can be part of the CAB program exchange.

5. The Association has embarked on an information program so that the public may be aware of its participation in dealing with sex-role stereotyping.

6. The CAB will hold a workshop on sex-role stereotyping at its next annual meeting, scheduled for Fall 1982.

7. The CAB is establishing a standing committee on sex-role stereotyping, which will serve as an address for the public to write, and as a mechanism to review complaints.

C. Implementation of Guidelines - CAB Report

In February 1985 the CAB reported to the CRTC on measures taken by the Association and its members to implement the guidelines undertaken in 1982 and meet the concerns of the Task Force about sex-role stereotyping in the broadcast media.

The report, which follows, includes a preface by the Chairman of the Board of Directors, a brief introduction and executive summary, as well as a detailed description of the CAB's response to the recommendations of the Task Force until August 1984.

See Appendix F for a list of the members of the CAB sex-role stereotyping committee.

The CAB included a prospectus for its role in the social and cultural environment during the next five years. (See Appendix G)

THE PREFACE

The Board of Directors of the Canadian Association of Broadcasters is proud to present the CRTC with its Report highlighting the accomplishments of the Association's Sex-Role Stereotyping Committee for the two year period commencing September 1, 1982 and continuing to August 31, 1984.

It is our view that the success and viability of the self-regulatory process has been clearly reflected in the industry response since 1982. This important social evolution has been achieved through the education and direct involvement of private broadcasters. Such immediate progress would not have been as evident if a strict regulatory approach had been applied.

Although the reporting period ended September 1, 1984 our permanent Committee On Ethics And Social Concerns will continue its efforts in this area and others, with the support and encouragement of the Board of Directors of the Canadian Association of Broadcasters.

Michel Arpin
Chairman
Board of Directors

THE CAB REPORT

This Report has been prepared by the Canadian Association of Broadcasters (CAB) in accordance with the Canadian Radio-television and Telecommunications Commission (CRTC) Task Force Report recommendations to the private broadcasting industry. It is submitted to the CRTC pursuant to a request by the Commission following the CRTC Task Force recommendations to the CRTC.

This Report outlines the progressive actions of the Association and its members throughout the initial two year period of self-regulation accorded to the private broadcasting industry to deal with the important issue of sex-role stereotyping in radio and television programming. This Report encompasses and expands upon the CAB Interim Report and the CAB Interim Report Update.

The commitments made by the CAB to become actively involved in the issues concerning sex-role stereotyping in broadcast programming are identified and addressed, within the context of the CRTC Task Force recommendations.

This Report concludes with a prospectus for the CAB's participation in the social and cultural environment involving the private broadcasting industry in the next five years.

THE EXECUTIVE SUMMARY

A. Review And Overview

The following is a summary of the work and accomplishments of the CAB Sex-Role Stereotyping Committee as they have been identified and addressed in this report.

1) Committee established May 1982.
2) Eight Committee Meetings held;
   September 9 - July 16, 1984.
3) Committee Report to CAB Board of Directors;
   October 1, 1982.
4) Seminar Presentation at CAB Annual Meeting;
   November 15, 1982.
5) Audio/visual display and distribution of materials at CAB booth at CAB Annual Meeting;
   November 15 and 16, 1982.
6) Preparation of Information Pamphlet and distribution to members and public;
   November 1982.
7) Private Broadcasting Voluntary Guidelines established and Code of Ethics amendments adopted by Board of Directors and ratified by CAB members at 1982 CAB Annual Meeting.
8) Complaint Procedure established November 1982.
9) Distribution of memo to members informing members of the efforts of the Committee and the existence of the complaint procedure. Distribution included a copy of the CRTC Task Force Report. Information Pamphlet and Code of Ethics;
   April 15, 1983.
10) Personal letter to membership from CAB President Ernie Steele concerning the CRTC Task Force Report and the efforts of the Committee;
    April 15, 1983.
11) Press release informing the public of the efforts of the Committee and the existence of the complaint procedure;
    May 3, 1983.

12) Submission to the CRTC respecting the Media Watch Intervention at the Vancouver Hearing held May 25, 1983;
June 8, 1983.

13) Committee report to the CAB Board of Directors;
June 15, 1983.

14) Committee report to CAB Board of Directors;
September 16, 1983.

15) Meeting with the Board of Directors of Media Watch;
October 3, 1983.

16) Canadian Women In Broadcasting Seminar at the 1983 CAB Annual Meeting;
October 25, 1983.

17) Increased participation of women on CAB Committees:
First woman elected to CAB Board of Directors;
October 25, 1983.

18) Submission to a sub-committee of the Federal Government Standing Committee On Communications And Culture on the issue of Sexually Abusive Programming;
November 24, 1983.

19) Participation on panel at Women And Youth Conference held at the Terry Fox Centre in Ottawa;
December 9, 1983.

20) Committee report to CAB Board of Directors;
January 18, 1984.

21) Committee meeting with CRTC Commissioner Rosalie Gower;
February 8, 1984.

22) Committee presentation at Alberta Association Of Broadcasters 1984 Annual Meeting;
March 5, 1984.

23) Committee presentation at BCIT Management Seminar in Vancouver;
March 30, 1984.

24) Mail-out to CAB members reporting on committee activities and providing members with information concerning individual station sex-role stereotyping reports;
March 31, 1984.

25) CAB Sex-Role Stereotyping Information Kit was prepared in early 1984 and mailed to every AM and FM radio and TV broadcast licensee in Canada;
April 10,1984.

26) Presentation on social and cultural issues and their impact on the broadcasting industry over the next five years, at the CAB

"Window On The Future", a broadcaster chief executive officer seminar;
April 11 and 12, 1984.

27) Pilot "Broadcaster Education Seminar" on Sex-Role Stereotyping held in Ottawa;
April 16, 1984.

28) Participation in CKBB Barrie radio call-in show on the subject of Sex-Role Stereotyping;
May 8, 1984.

29) Committee report to CAB Board of Directors;
May 17, 1984.

30) Committee contact with the Broadcast Educators Association of Canada (BEAC) concerning a seminar presentation by the Committee at BEAC 1984 Annual Meeting;
June 13, 1984.

31) Committee representative participated in radio program on CJFM, Montreal, Quebec;
June 19, 1984.

32) Committee Information Session conducted at CCBA Annual Meeting in Peterborough, Ontario;
June 25, 1984.

33) Committee conducted "Broadcaster Education Seminars" on Sex - Role Stereotyping as follows:

Montreal	-	June 14
Quebec City	-	June 15
Red Deer	-	June 18
Regina	-	June 19
Winnipeg	-	June 20
Halifax	-	June 21
Toronto	-	June 27, 28 (3 seminars)
Vancouver	-	June 28

The CAB Sex-Role Stereotyping Kit was distributed at each session. In all, approximately 250 broadcasters attended seminars conducted by the Committee.

34) Committee conducted a "Broadcaster Education Seminar" Conference Call for B.C. private broadcaters;
July 26, 1984.

35) Committee representative participated in CRTC-conducted meeting concerning a CRTC monitoring study involving programs, advertisements, and industry sex-role stereotyping guidelines;
August 3, 1984.

36) Committee report to CAB Board of Directors; August 30, 1984.

37) General Newsletter to members concerning individual station reports and ongoing initiatives concerning sex-role stereotyping; August 31, 1984.

38) Continuous liaison:
   a) Canadian Radio-television & Telecommunications Commission;
   b) Advertising Advisory Board - Advertising Standards Council - Association of Canadian Advertisers;
   c) The Federal Government;
   d) Public Representatives;
   e) The Federation of Australian Commercial Television Stations and Australian Radio Broadcasters.

B. Complaints

The following summary represents a review and analysis of the complaints received by the CAB Sex-Role Stereotyping Committee concerning the image of women in broadcast programming content from September 1, 1982 to August 31, 1984.

There were a total of 131 complaints involving programs exhibited by private broadcasters, including CAB members and non members. 100 involved television, 31 involved radio.

The complaints received, were distributed as follows:

Newfoundland	3 TV
Nova Scotia	1 Radio
New Brunswick	1 TV
P.E.I.	20 TV
Quebec	1 TV
Ontario	15 TV
	1 Radio
Manitoba	0
Saskatchewan	1 TV
Alberta	2 TV
	1 Radio
British Columbia	57 TV
	28 Radio
Yukon	
Northwest Territories	0

Of the 57 complaints received in relation to television programs broadcast in B.C., 30 involved one particular program.

Of the 28 complaints received in relation to radio programs broadcast in B.C., 17 involved one particular program.

Of the 20 complaints involving television programs received from P.E.I., 12 were from one person and 4 were from another.

These complaints received by the Committee involved various matters pertaining to the images of women and sexuality, as well as sex-role stereotyping per se.

The Committee responded to the complaints by corresponding with the complainant and the licensee involved. Both were informed as to the existence and role of the Committee and the private broadcasting voluntary guidelines.

The experience of the Committee continues to be that the great majority of broadcasters act responsibly in responding to complaints. The stations have consistently been able to deal with the matter on their own with no further involvement by the complainant or the Committee.

The complaint procedure has provided the Committee with interesting, valuable insight into the different nature and degree of concerns relating to broadcast programming. The legitimate concerns of the audience will always be the ultimate regulator. The Committee will continue to assist in identifying and responding to these concerns by remaining accessible to private broadcasters and the public.

C. Self-Regulation

The Broadcasting industry finds itself, as always, engaged in change. Along with the changes in technology, law and government policy and regulation, there has been a reconstruction of attitude with respect to various social issues that involve and require the cooperation and participation of the broadcasters. Sex-role stereotyping is one of those issues.

From the perspective of the private broadcasters, one of the most important aspects of the issue of sex-role stereotyping is the opportunity accorded for self-regulation, and, with it, the Canadian Association of Broadcasters' determination, in cooperation with its members, to see that the opportunity is successful.

In the past, the CAB Code of Ethics and other voluntary self-regulatory mechanisms have provided a positive demonstration of the ability and capacity of private broadcasters to act responsibly and responsively to public issues. Current revisions to the Code of Ethics and the development of voluntary guidelines related to sex-role stereotyping provide effective groundwork for the implementation of this new opportunity and responsibility involving self-regulation.

It is the commitment of the Canadian Association of Broadcasters and its radio and television members to ensure that this welcomed new opportunity in self-regulation succeeds.

In the two-year period of activity referred to in this Report, the Committee's main concern has been with the establishment of an on-going educational program with a view to making all sectors of private broadcasting aware of the recommendations directed to private broadcasters by the CRTC Task Force on Sex-Role Stereotyping and the guidelines being adopted by the private sector in response to these concerns.

The Committee has considered the image of women in the broadcast industry to be a prime social concern that will have an impact on the future of the private broadcasting industry in the next five years. It can be well established that the efforts of the Committee are being reflected in the minds and attitudes of private broadcasters. A conscious sensitivity has been raised.

THE CRTC TASK FORCE REPORT

In its Report released on 1 September 1982, the Canadian Radio-television and Telecommunications Commission (CRTC) Task Force on Sex-Role Stereotyping issued the following recommendations to the private broadcasting industry:

1. that the Canadian Association of Broadcasters adopt, as association policy, the proposed changes to the CAB Code of Ethics, which will be presented to the 1982 CAB annual meeting for approval;

2. that the mandate of the CAB standing committee on sex-role stereotyping include: education; encouraging the cooperation and participation of member stations; handling complaints; and making interim public reports;

3. that the CAB outline to the CRTC how it proposes to educate and sensitize its members with respect to sex-role stereotyping;

4. that the CAB committee encourage members to increase the visibility and involvement of women both on- and off-air;

5. that all CAB member broadcasters participate in the implementation of the association's proposal for self-regulation, and cooperate in making it effective;

6. that all private broadcasters familiarize themselves with the programming proposals as set-up in this report, and adopt the applicable programming recommendations;

7. that all private broadcasters exercise sensitivity to, and awareness of, the problem of sex-role stereotyping in the acquisition of programming material or rights.

THE CAB RESPONSE

1. **That the Canadian Association of Broadcasters adopt as association policy, the proposed changes to the CAB Code of Ethics, which will be presented to the 1982 CAB annual meeting for approval.**

In November 1982, at the CAB's Annual Meeting, the members of the CAB approved and adopted the following additions to the CAB Code of Ethics.

Clause 2 - Human Rights

Recognizing that every person has a right to full and equal recognition and to enjoy certain fundamental rights and freedoms, broadcasters shall endeavour to ensure, to the best of their ability, that their programming contains no abusive or discriminatory material or comment which is based on matters of race, national or ethnic origin, colour, religion, age, sex, marital status or physical or mental handicap.

Clause 10 - Sex-Role Stereotyping

Recognizing that stereotyping images can and do cause negative influences, it shall be the responsibility of broadcasters to exhibit, to the best of their ability, a conscious sensitivity to the problems related to sex-role stereotyping, by refraining from exploitation and by the reflection of the intellectual and emotional equality of both sexes in programming.

In addition, the following Private Broadcasting Voluntary Guidelines on Sex-Role Stereotyping were approved and adopted:

1) Broadcast programming should reflect an awareness of and sensitivity to the problems related to sex-role stereotyping.
2) Broadcasters should recognize the changing interaction of men and women in today's society.
3) Broadcasting should reflect a contemporary family structure, showing all persons as equal supporting participants in home management and household tasks, and as equal beneficiaries of the positive attributes of family life.
4) Broadcasters should reflect the wide spectrum of Canadian life, portraying people of various ages, backgrounds and appearances, actively pursuing a wide range of interests.
5) Broadcasters should refrain from the exploitation of men and women, and reflect the intellectual and emotional equality of both sexes, in programming.
6) Broadcasters should exercise their best efforts to use language of an inclusive nature in their programming, by avoiding whenever possible expressions which relate only to one gender.
7) Broadcasting should reflect a realistic balance in the use of men and women as voice-overs and as experts and authorities.
8) Broadcasters should attempt to increase the visibility and involvement of women in broadcasting, both on and off the air.
9) Broadcasters should exercise sensitivity to and be aware of the problem of sex-role stereotyping in the acquisition of programming material or rights.
10) Broadcasters should support the voluntary initiatives of the advertising industry in relation to the issue of sex-role stereotyping, to the Advertising Advisory Board, and that wherever possible, broadcasters should cooperate with locally organized and nationally conducted campaigns of the Advertising Advisory Board (AAB).

2. That the mandate of the CAB standing committee on sex-role stereotyping include: education; encouraging the cooperation and participation of member stations; handling complaints; and making interim public reports.

By resolution of the Board of Directors of the CAB made in October 1982, a Standing Committee on Sex-Role Stereotyping with the following specifications has been established.

A) Committee Structure:

1) The membership of the Standing Committee of the CAB is representative of each of the regions of Canada, and of both official languages. Membership in the Committee is voluntary.
2) The Committee is chaired by a representative CAB member appointed by the Board of Directors of the CAB.
3) The Committee includes a member of the CAB staff who functions as the secretary of the Committee and as a coordinator of the complaint procedure and education program.
4) The Committee meets no less frequently than once every three months. More frequent meetings are held as circumstances warrant. Members of the Committee maintain continuous communications through correspondence and telephone conferences.
5) The Committee makes periodic reports to the CAB Board of Directors.
6) The Committee makes an annual report to the CAB membership and to the public.

B) Objectives:

1) The Committee is responsible for an on-going educational program, with a view to making all sectors of private broadcasting aware of:
   a) the recommendations directed to private broadcasters by the CRTC Task Force on Sex-Role Stereotyping, and,
   b) the guidelines being adopted by the private sector in response to these concerns.
2) The Committee, on behalf of the CAB membership, receives and processes comments in relation to sex-role stereotyping in programs exhibited by member and non-member broadcasters, radio and television.

C) Implementation

Education

1) The Committee undertakes the responsibility and preparation of audio, visual and printed materials designed to inform and to thereby sensitize its members with respect to the existence of sex-role stereotyping.

2) Broadcast programming guidelines are made available for general distribution and use by CAB members.

3) Private broadcasters may seek counsel from Committee members should they have any questions or doubts as to whether certain creative concepts might conflict with program guidelines and public concerns.

Complaint Procedure

1) Private broadcasters may seek counsel from Committee members in responding to comments that have been received. The Committee assists CAB members in adhering to the voluntary broadcast program guidelines relating to sex-role stereotyping.

2) The Committee maintains the following complaint procedure which allows easy access to the public.

Upon complaint being received:

a) Committee acknowledges receipt of complaint to complainor;
b) Broadcaster is made aware of complaint;
c) Broadcaster is made aware of the issues involved;
d) Broadcaster is made aware of the voluntary guidelines of the CAB;
e) Broadcaster is invited to respond to and comment with respect to the complaint;
f) Broadcaster is offered assistance in replying to the complainor.

Upon receipt of positive response from broadcaster:

a) Broadcaster is offered further assistance in replying to the complainor;
b) Broadcaster is encouraged to reply to complainor, personally.

Upon receipt of negative response from broadcaster or upon no response being received from broadcaster:

a) Broadcaster is sent follow-up letter;
b) Broadcaster is encouraged to respond to complainor;
c) Follow-up letter to complainor explaining efforts of the Committee;
d) Matter referred ultimately to the CAB Executive Committee.

3) The following complaint form has been adopted by the Committee:

DATE TIME STATION RADIO PROGRAM
COMMENT
NAME
ADDRESS
For further information and comment, write to: CAB, Secretary Sex-Role Stereotyping Committee, 165 Sparks St., P.O. Box 627, Station 'B', Ottawa, Ontario, K1P 5S2.

3. That the CAB outline to the CRTC how it proposes to educate and sensitize its members with respect to sex-role stereotyping.

The Committee has maintained regular contact with the CRTC and has related the continuous activities of the Committee to the Commission through Commissioner Rosalie Gower and members of the Commission's staff.

On November 15 and 16, 1982, the Committee conducted an audio-visual display and the distribution of materials relating to the issues involving sex-role stereotyping at the 1982 CAB annual meeting.

The Committee has prepared an information pamphlet outlining the structure and mandate of the Committee, private broadcasting guidelines and the establishment of a complaint procedure that has been distributed to CAB members and the public.

In April 1983, a memorandum was distributed to members informing them of the efforts of the Committee and the existence of the complaints procedure. This distribution included a copy of the CRTC Task Force Report, CAB Information Pamphlet and the Code of Ethics.

Also in April 1983, each member received a personal letter from CAB President Ernie Steele concerning the CRTC Task Force Report and the efforts of the Committee.

In May 1983, a Press Release was issued informing the public of the status of the Committee and the existence of the complaint procedure.

In October 1983, an informative and provocative seminar on the subject of Canadian Women in Broadcasting was held at the 1983 CAB Annual Meeting.

On February 8, 1984, the entire Committee met with Commissioner Rosalie Gower to discuss the Commission's intentions and expectations relative to CRTC Public Notice 1983-211, in which the Commission advised all radio and television broadcasting licensees, that by September 1, 1984, "they will be required to submit a report on the initiatives they have taken to deal with the problem of sex-role stereotyping". In addition, the Committee was able to inform Commissioner Gower as to the on-going initiatives of the Committee in relation to the recommendations of the CRTC Task Force.

In March 1984, a memorandum was distributed to CAB members reporting on Committee activities and providing members with information concerning individual station sex-role stereotyping reports.

In April 1984, the CAB Sex-Role Stereotyping Information Kit was prepared and mailed to every AM and FM radio and TV broadcast licensee in Canada. This kit contained various documents designed to keep private broadcasters well informed as to all issues related to the image of women in the broadcast media in general and sex-role stereotyping in particular. A copy of the CAB Sex-Role Stereotyping Information Kit is being submitted with and forms part of this Report.

In April 1984, the CAB held a broadcaster chief executive officer seminar entitled "Window on the Future". The purpose of this seminar was to examine those issues that are to have an impact on the broadcasting industry over the next five years. In this regard, the Committee assisted in a presentation concerning social and cultural issues and their impact on the broadcasting industry over the next five years. This presentation involved a close examination and analysis of the image of women and their participation in the broadcasting industry.

In April 1984, the Committee conducted a pilot "Broadcaster Education Seminar" in Ottawa, on the subject of sex-role stereotyping. The

session provided an opportunity for discussion concerning the issues involving the image of women in the broadcast media. In particular, it examined what stations should be doing on an individual basis to prepare their reports to the CRTC concerning the initiatives they have taken in dealing with sex-role stereotyping and becoming an integral part of the self-regulatory process. The seminar concluded with a general concensus that similar seminars be held across Canada with a view to providing broadcasters with the same opportunity to discuss the many complex issues involved. Each member of the Committee accepted the responsibility of organizing such a seminar in their respective region of Canada.

Eleven "Broadcaster Education Seminars" were conducted across Canada as follows:

Montreal	-	June 14
Quebec	-	June 15
Red Deer	-	June 18
Regina	-	June 19
Winnipeg	-	June 20
Halifax	-	June 21
Toronto	-	June 27/28 (3 seminars)
Vancouver	-	June 28
British Columbia	-	July 26 (conference call)

The seminars involved presentations pertaining to the radio, television and advertising aspects of the image of women in the broadcast media.

Various questions were raised by broadcasters who participated in these seminars in relation to the issues involved and the individual station reports on their respective initiatives relative to sex-role stereotyping.

The CAB Sex-Role Stereotyping Kit was distributed at the seminar sessions.

The Committee has considered the role of educational institutions to be an important part of its education and information program. Consequently, the Committee will conduct a special presentation at the Broadcast Educators' Association of Canada annual meeting, in October 1984. The Committee believes that it is imperative that students of the media be kept well informed as to those social and cultural elements which are likely to impact on the future of private broadcasting. The Committee will continue with its efforts in this regard.

In June 1984, the Committee conducted an Information Session at the Central Canada Broadcasters' Association Annual Meeting. The

Committee has planned to provide significant input at each regional association annual meeting, in the future.

In August 1984, the Committee sent a General Newsletter to CAB members concerning individual station reports. In addition, the Newsletter provided a framework for ongoing initiatives concerning sex-role stereotyping.

As a result of the information and resources that the Committee has made available over the past two-year period, every private broadcaster in Canada is acutely aware of the existence and importance of the issues involving the image and visibility of women in broadcast programming. In recognition of the current importance of the issues involving the image of women in the broadcast media and their impact on the private broadcasting industry, the Committee proposes to continue to inform and educate private broadcasters and to develop programs and policies that will help the private broadcaster participate in these issues.

In particular, the Committee will continue to assist private broadcasters in establishing a method of dealing with complaints relating to sex-role stereotyping. The Committee will, on an on-going basis, assist CAB members and non-members in adhering to voluntary broadcast programming guidelines relating to sex-role stereotyping. It will maintain its regular contact with CAB membership and non-member stations through the formal complaint procedure and through the dissemination of material.

In addition, the Committee is determined to continue to act in a cooperative and consultative manner together with the Commission, in the best interest of private broadcasters.

4. **That the CAB committee encourage members to increase the visibility and involvement of women both on- and off-air.**

In promoting the private broadcasting voluntary guidelines on sex-role stereotyping, the Committee suggests that broadcasters should attempt to increase the visibility and involvement of women in broadcasting both on and off-air.

In October 1983, at the 1983 CAB Annual Meeting, the Committee organized a seminar on the subject of Canadian Women in Broadcasting. The seminar was the most well-attended and most acclaimed session at the Annual Meeting.

The participants at the seminar analysed and discussed the following subject matter:

1) The historical development of the participation of women in the broadcast industry. This included a review of activity in the administration, management and on-air broadcasting aspects of the industry. In addition, a discussion relating to the employment, education and visibility of women in the industry took place.

2) The development of the portrayal and images of women in broadcast programming and advertising was addressed. This included a discussion and analysis relating to the specific issues of sex-role stereotyping and the general issue of representation of women in the broadcast media.

The seminar was the first of its kind in Canada and constituted a significant contribution towards the recognition of the role of women in the private broadcasting industry.

The Committee has published a record of the seminar proceedings that will serve as a reference source for further research and discussion.

Both in the presentation on social and cultural issues and their impact on the private broadcasting industry over the next five years, at the CAB "Window On The Future" seminar and at the pilot "Broadcaster Education Seminar" on sex-role stereotyping, the Committee emphasized that in addition to the specific issue of sex-role stereotyping and the self-regulatory process that it involves, broadcasters are being asked to address many other issues relating to the image of women in the broadcast media. In particular, this involves addressing the complicated topics of pornography, obscenity and sexually abusive programming as they may pertain to private broadcasting. The Committee asked broadcasters to recognize that any self-regulatory process may require provisions for these concerns. In addition to the process of self-regulation, the Committee has suggested that the development of the role of women in the broadcasting industry through education and employment is seen as a major contributor to the resolution of a problem associated with visibility and image.

The Committee has taken the initiative to propose that the basis of equal opportunity and equal placement of men and women in all phases of broadcasting begins with hiring practices, and is then refined through internal staff development and advancement. The development of men and women in untraditional roles will result in a natural sensitivity to the problems associated with the image and visibility of women in the broadcasting industry.

The Committee has noted that the fair and equal opportunity for employment of men and women in the industry will be facilitated if the principle is recognized by educational institutions. Employers and educators must work together so that those individuals who fill positions in the broadcast media are a reflection of those individuals who fill the curriculums of colleges and universities.

5. **That all CAB member broadcasters participate in the implementation of the association's proposal for self-regulation, and cooperate in making it effective.**

In the implementation and operation of the complaint procedure, it continues to be the experience of the Committee that members of the Association have exhibited considerable enthusiasm in responding to complaints in a responsible way.

At the April 16, 1984 pilot "Broadcaster Education Seminar" held in Ottawa, there were fifteen individuals from Ottawa area stations present at the seminar. The participants represented different levels of management and a good cross-section of men and women from both radio and television stations.

At the March 30, 1984, Committee presentation at the BCIT Management Seminar in Vancouver, 37 representatives of private broadcast licensees participated in a discussion involving a review of issues relating to sex-role stereotyping and the image of women in the broadcast media.

At the March 1984 meeting of the Alberta Association of Broadcasters, those in attendance participated in a presentation by the Committee dealing with self-regulatory process involving sex-role stereotyping.

In June and July 1984, eleven additional "Broadcaster Education Seminars" were conducted. Approximately 250 broadcasters from across Canada participated in these sessions.

Subsequent to the issuance of CRTC Public Notice 1983-211, broadcasters have exhibited a sincere interest in taking the necessary steps in order to properly respond to the Commission and promote the credibility and effectiveness of the self-regulatory process that it involves.

The Committee expects that the individual station reports will reflect a sincere effort on the part of private broadcasters towards making the self-regulatory proposals of the CAB both realistic and effective.

6. **That all private broadcasters familiarize themselves with the programming proposals as set up in this report and adopt the applicable programming recommendations.**

The Committee has assisted its members in familiarizing themselves with the CRTC Task Force Report, its recommendations and the role of the CAB in implementing those recommendations.

As indicated previously, in April 1983, a memorandum was distributed to members informing them of the efforts of the CAB Committee and the existence of the complaints procedure. This distribution included a copy of the CRTC Task Force Report, a CAB Information Pamphlet and the Code of Ethics. In addition, the membership received a personal letter from CAB President Ernie Steele inviting members to pay special attention to the issues involving sex-role stereotyping in broadcast programming.

In March 1984, the Committee distributed a memorandum to members reporting on the Committee's activities and provided members with information concerning individual station sex-role stereotyping reports.

In April 1984, a CAB Sex-Role Stereotyping Information Kit was prepared and distributed to every AM and FM radio and TV broadcast licensee in Canada. The Information Kit contained a copy of the proposals as set up in the Task Force Report, as well as the Private Broadcasting Voluntary Guidelines.

In all seminars and presentations in which the Committee has participated, it has continuously made an effort to familiarize the private broadcasting industry with respect to the proposals of the CRTC Task Force Report and the Private Broadcasting Voluntary Guidelines on Sex Role Stereotyping. In addition, the Committee has made available a CAB Information Pamphlet and the CAB Code of Ethics to the private broadcasting industry and all other interested parties, on an on-going basis.

Further, as previously indicated, regional seminars or information sessions were conducted in cooperation with several broadcaster associations, as part of a continuous effort to sensitize and inform private broadcasters.

Private broadcasters have made good use of the information and resources provided to them by the Committee in order to become familiar with and implement the Task Force Report programming proposals. The Committee notes that this has been made evident by the

performance of the private broadcasting industry within the two-year self-regulatory start-up period. The Committee expects that this will also be reflected in the individual station reports to the Commission.

7. **That all private broadcasters exercise sensitivity to, and awareness of, the problem of sex-role stereotyping in the acquisition of programming material or rights.**

In the promotion of the private broadcasting voluntary guidelines on sex-role stereotyping, the Committee suggests that broadcasters should exercise sensitivity to and be aware of the problem of sex-role stereotyping in the acquisition of programming material or rights.

It has been the experience of the Committee, that a general consciousness has been raised throughout the industry concerning the issues involving the image of women in all elements of broadcast programming and advertising. This consciousness has spread to the domestic production and creative industries. The activity of private broadcasters and advertisers in addressing the issue of the image of women in broadcast programming and advertising has had a profound effect on the mindset of all related industries. It can be well substantiated that, for the most part, attitudes have changed.

One of the major issues discussed at the pilot "Broadcaster Education Seminars" was the problem associated with the acquisition of programming material, the content of which is not under the direct control of the broadcaster. The Committee has suggested to the private broadcasting industry that an effort be made to communicate to producers and distributors in Canada and the United States the need for programming that is not sexually stereotypical and that does not contain negative or abusive portrayals of women.

There has been a recognition of the need to communicate a sensitivity in relation to the issues involving the image of women to other participants in the industry, particularly the production industry and the talent unions. The Committee proposes to continue in its efforts in this regard. (See Appendix G - ed.)

CHAPTER 5. STATIONS AND NETWORKS

A. Task Force Recommendations

In order to maximize the effectiveness of the self-regulatory program for individual private broadcasters and to ensure effective monitoring of their progress in eliminating sex-role stereotyping in the broadcast media, the Task Force recommended that the CRTC:

> require all licensees to submit periodic reports to the Commission on their progress and initiatives in dealing with the problem of sex-role stereotyping.

B. Public Notice CRTC 1983-211 - Individual Broadcasters' Reports

At the end of the first year of the self-regulatory period, the Commission notified all licensees (Public Notice CRTC 1983-211, dated 16 September 1983) that they were required to submit by 1 September 1984 a report on the initiatives taken to deal with the sex-role stereotyping problem. Specifically, the Commission stated that it would:

> wish to be informed of the measures taken to deal with the concerns of the Task Force and the CAB industry self-regulatory guidelines. In particular, areas in which the Commision will require information include the licensees' method of dealing with complaints regarding sex-role stereotyping, efforts made to sensitize staff on the issue, and any relevant seminars or meetings arranged or attended.

The deadline for filing these reports was extended to 30 September 1984 in Public Notice CRTC 1984-226. In November, the Commission informed all radio and television stations, in Circular Letter No. 304, that those licensees who had not yet submitted their reports were required to do so immediately. The Commission further stated that:

> Failure to abide by this request will be interpreted by the Commission as a lack of commitment by the licensees to deal with the problem of sex-role stereotyping and will be reviewed on a case-by-case basis at licence renewal time.

C. Summary of Responses from Individual Stations

In determining the total number of stations eligible for reporting purposes, the Commission included only those stations originating more than 42 hours per week of their own programming. Also, for stations licensed on or before 15 December 1984, but for which no call sign had been registered at the Commission, it was assumed that they were not yet in operation, and the Commission did not expect a report. As of 15 December 1984 this made a total of 588 eligible stations and, of these, 382 had

by 31 January 1985 submitted reports on measures taken to deal with the problem of sex-role stereotyping -- a response rate of 65%.

As mentioned earlier, these reports have been placed on the public file.

Of the 588 eligible stations 277 are members of CAB. Reports were received from 240 of those stations, for a response rate of 85% . While only 40% of all the respondents stated that they fully endorsed the CAB guidelines for dealing with the problem of sex-role stereotyping, it may be assumed that many of the CAB member stations took this for granted and did not note it in their reports.

The Commission also looked at a breakdown of the total number of eligible stations by medium and by region (NWT and Yukon are here grouped with B.C., in accordance with the working divisions at the Commission). Of 340 AM stations across Canada, reports were received from 226 for a response rate of 67%. Within this, the response rate by region was as follows: British Columbia, Northwest Territories and Yukon: 71%; Alberta, Saskatchewan and Manitoba: 76%; Ontario: 69%; Quebec: 51%; New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland: 62%

Reports were received by the Commission from 99 out of 179 eligible FM stations from across Canada for a response rate of 55%. Within this, the response rate by region was as follows: British Columbia, Northwest Territories and Yukon 65%; Alberta, Saskatchewan and Manitoba: 85%; Ontario: 67%; Quebec: 36%; New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland: 32%

The Commission also received reports from 57 out of 69 eligible television stations across Canada for a response rate of 83%. Within this the response rate by region was as follows: British Columbia, Northwest Territories and Yukon 100%; Alberta, Saskatchewan and Manitoba: 89%; Ontario: 57%; Quebec: 100%; New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland: 100%

Internal committees to deal with the problems of sex-role stereotyping were formed at 62% of the stations that responded. When the objectives of these committees were described, the "handling of complaints" and "sensitizing staff" were most often included. More than 56% of all the stations reported that they had mechanisms in place to handle complaints about sex-role stereotyping:

> CKEY, Toronto, Ont.
>
> A committee of six people has been established to discuss any complaints arising in the area of sex-role stereotyping. The committee consists of three men and three women.

CJCA/CIRK-FM, Edmonton, Alta.

A station committee was organized with representatives from management, programming, news, sales, copy, promotion and traffic. The objective of the committee is to create staff awareness regarding sex-role stereotyping, to receive comments and complaints and then take appropriate measures to resolve any problems in this area.

CJCY, Medicine Hat, Alta.

The first concrete result from the July staff meeting was the formation of a public complaint procedure. The receptionist was instructed to forward any complaints dealing with stereotyping on CJCY to the station's sex-role stereotyping committee for consideration and discussion with management.

In dealing with complaints about sex-role stereotyping many stations noted their co-operation with the CAB and often, in the case of advertising, with the Advertising Advisory Board:

CJOH-TV, Ottawa, Ont.

While CJOH has always been responsive to the verbal and written reaction of our viewing audience, we have recently centralized the formal written response process in the office of the Station Manager. This centralization is done so that complaints that relate to sex-role stereotyping in particular, may be coordinated and shared with the special C.A.B. Committee.

CKCW, CFQM-FM Moncton, N.B.

We are also prepared to maintain an ongoing file to record any complaints we receive, the action taken and the ultimate solution to any problems of this nature -- copies of such reports to be filed with the CRTC Task Force and the Advertising Advisory Board within a reasonable period of time following solution of same. In any case where a local solution and agreement appears to be impossible between the station and a given complainant, the station is prepared to request the aid of the A.A.B. in seeking a reasonable solution.

CKY-TV, Winnipeg, Man.

The Board will make its determination and formulate a reply to the complainant under one of the following categories:

a) Reject complaint and give explanations.

b) Agree with complaint and suggest action to remedy complaint or prevent further occurrence and relay the results of that action to complainant.

c) Refer complaints which are out of station's jurisdiction to proper body (i.e., CAB Committee on Sex-Role Stereotyping, or Advertising Advisory Board Advisory Committee on sex-role stereotyping) and advise complainant.

Some stations also described listener-awareness campaigns which invited audiences to comment on advertising or programming heard or viewed:

CJCB, CKPE-FM, Sydney, N.S.

We finally opted for a low-profile campaign presented in the same manner as a public service announcement. Listeners were invited to channel their complaint either through us, or by contacting the appropriate CAB and CRTC committees directly.

CFCW, CKRA-FM, Edmonton/Camrose, Alta.

...began public service announcements detailing our station's efforts to be fair and contemporary in our depictions of sex roles in commercials and programming. This PSA included information on public comment/complaint forms, and alo encouraged public awareness by suggesting listeners read the material we had made available...

CJAD, Montreal, Que.

CJAD also believes that the power (to correct offensive or misdirected advertising - ed.) is there and feels that that power rests in the right place: with the consumer. To this end, two years ago, CJAD began a series of announcements drawing attention to our commercials. Although positive in nature (we do not want to appear as if we are biting the hand that feeds us) the announcement informed listeners that if they required further information about any commercial heard on CJAD, they could phone the radio station. Designed to be a benefit for our advertisers, we hoped that it would also be a more direct way of handling any complaints. To date, the only complaints we have received are those most familiar to AM broadcasters: too many commercials or one commercial playing too frequently. It is CJAD's intention of seeking a creative way around the problem of not appearing to bite the hand that feeds us, while at the same time allowing our audience the proper information so that they can respond to our commercial content should they ever have a problem, specifically with sex-role stereotyping.

Most of the 382 stations that responded included in their reports a description of the initiatives they had taken to sensitize their respective staff members about the problems of sex-role stereotyping. These initiatives ranged from the establishment of in-house libraries and educational programs for all staff members to the establishment of guidelines for the conduct of on-air staff, commercial acceptability and program purchasing:

CFRN-TV/AM,CKXM-FM, Edmonton, Alta.

Using reference material on hand, a sex-role stereotyping kit will be prepared for distribution to managers and supervisors, as guidance in covering the subject during staff information meetings throughout all Company broadcast divisions. Meantime staff involvement in the production of announcements has in itself developed significant internal awareness.

CJOH-TV, Ottawa, Ont.

Informal seminars have been held at CJOH throughout July and August to screen and subsequently discuss the films 'Women Say the Darndest Things', produced by the Advertising Advisory Council of Canada, and 'Killing me Softly' (Advertising's Image of Women) by Cambridge Films, Cambridge Massachusetts. Attendance at the screening and discussions was actively promoted by the Committee throughout the Company and employees in all departments including Accounting, Engineering, Technical Operations, Staging, Graphics, News and Production attended the several screenings.

CITL-TV, CKSA-TV, CKSA, Lloydminster, Alta.

We...showed the film 'Women say the Darndest Things'. This was admittedly only a beginning, but we were so encouraged by the lively discussion which ensued, that we are looking forward to sharing it with all other employees, starting with the News Department next week.

Involving staff members in the initial stages of identifying sex-role stereotyping problems was a device that several stations used:

CKLC, CFLY-FM, Kingston, Ont.

Each department, individually, including on-air staff, news staff, commercial copywriters, production personnel and administrative staff were asked to present their ideas to rid the stations of any potential sex-role stereotyping.

CHWK, Chilliwack, B.C. (and its rebroadcasting/sister stations, B.C.)

We have asked some of the spouses of senior management to monitor our group of stations and to report any incidents that they may feel could be offensive to the listeners and also to feel free to give constructive criticism in all areas of programming. This is handled in a very low-key way -- with dialogue between the staff member and spouse only and is left for the staff members to handle as they see fit.

CKVL, CKOI-FM, Montreal, Que.

(Translation - ed.) ...the committee has begun to evaluate the magnitude of this phenomenon on the airwaves of CKVL and CKOI. Each time-segment on the two stations is carefully monitored to detect sex-role stereotyping which presents a degrading image of either sex (or even of certain sexual attitudes such as homosexuality). The same exercise has been repeated with advertisements broadcast on CKVL and CKOI.

(With respect to an audio production to illustrate certain notorious stereotypes - ed.) It was (...) one of the committee members who produced this audio clip illustrating sex-role stereotypes that are most common today and sometimes used on the air by announcers as well as in advertisements.

This clip was then transferred to cassettes so that all staff members could listen to it at one of the information meetings.

...the committee met successively with the announcers and FM producers, FM sales representatives, AM and FM editors and AM disc jockeys and producers.

One station described a proposal to involve the staff of separately owned and operated radio and television operations in the same city in a group of information sessions about the problems of sex-role stereotyping:

CHML, CKDS-FM, Hamilton, Ont.

Additionally, the President of CHML/CKDS has had discussion with and corresponded also with the Vice-President and General Manager of CHCH-TV in Hamilton with a view to a co-operative group of sessions to discuss the issues of concern...The Program Director of CHML/CKDS has attended the CHCH sessions and has included other staff members to participate in future activity.

Apart from those stations that indicated they fully endorsed the CAB guidelines to avoid sex-role stereotyping, others said they had established their own guidelines for that purpose:

CJIB, Vernon, B.C.

Guidelines have long since been established to avoid sex-role stereotyping so that the advertising reflects the benefits of the product, diversity of women's lives when roles are called for, avoids portrayal of women as a sexual lure or decorative object, or women characters that come off as subservient or dependent upon men, patronizing or sexist language, etc.

There have been situations in national advertising wherein sex-role stereotyping has been apparent. When this situation arises, the agent or company responsible is contacted and a request for a substitute or re-write is made.

CHQM, CHQM-FM, Vancouver, B.C.

Many CHQM/FM programs are put together with freelance writers. All writers have been made aware of the need for non-sexist language in their programs and have improved notably in this area. All scripts are edited before airing by the FM coordinator.

CKEK, Cranbrook, B.C.

Since News announcers and Disc jockeys use wire copy material, they watch for off-colour remarks or connotations in the items they use. As well the Disc jockeys are sensitive to all comments they make on the air.

Some stations, however, had reservations about the applicability of general guidelines for "parallel language" to be used on the air:

CKDQ, Drumheller/CKSQ, Stettler, Alta.

...Our committee discussed at length the use of words like 'policeman' and 'fireman' and agreed that this is not sex-role stereotyping at this time. If the local fire and/or police recruit female members this issue will be re-examined.

Sports: CKSQ provides extensive coverage of women's as well as men's local sports. We discussed at length the significance of 'parallel' language in a phrase like 'men's fastball - ladies fastball' and we do not understand why the use of 'ladies' is derogatory.

The goal is to make no assumptions about the make-up of groups of people and thus highlight the changing roles in our society.

In their reports, 47% of the stations that responded stated that they had sent staff representatives to seminars organized by the CAB and AAB about the problem of sex-role stereotyping in the broadcast media:

CHWO, CJMR, Oakville, Mississauga, Ont.

Some staff members have attended special seminars about the issue of sex-role stereotyping, sponsored by such organizations as the CAB. Then, a full written summation of the seminar was prepared and distributed by the staff member involved to station management in order to assist us in the writing of this report. Many points covered in each seminar were also passed on to all personnel at the special staff meeting.

Virtually all of the stations demonstrated in their reports that mechanisms had been established to deal with problems related to sex-role stereotyping on an on-going basis. The involvement of staff members at all levels of the process, from identification of potential problems to proof-reading copy and monitoring the operation for such problems seemed to be an integral part of this:

CHQR, Calgary, Alta.

(With respect to a Public Service Announcement about a MISS STAMPEDER CONTEST one station announcer found exploitative - ed.) The announcer's complaint generated considerable controversy among staff members and a general staff meeting was called to discuss the issue. After much discussion, staff members were still divided on the issue. However in the final analysis, we all agreed that regardless of our own feelings on the subject, our listeners had a right to know about the Miss Stampeder Contest. To deny them this knowledge would constitute censorship. Management suggested that announcers who were opposed to the contest should air the announcement and then express their own views on the subject in a brief editorial.

CJOC, Lethbridge, Alta.

As a follow-up to actions already being taken, management will call a general staff meeting at each of our three stations in order that all employees can air their personal thoughts, feelings and suggestions on the matter, and a record will be kept of suggestions received. As we proceed, management intends to conduct at least two staff meetings per year at which time audio, visual and written material will be

presented in order to keep staff well aware of problems relating to sex-role stereotyping and human rights.

CJIC-TV, Sault Ste. Marie, Ont. (and its rebroadcasting/sister stations, N.W. Ont.)

As an on-going part of the responsibilities of the senior administration and program personnel, monitoring is conducted throughout the operation to educate on-air personnel in areas that may require attention in relation to presentations, music types played and ad lib references.

CISN-FM, Edmonton, Alta.

Our programming addresses these issues and we feel that the audience is aware of our concern and our sensitivity to these problems, internally and externally. It is an on-going situation of policing ourselves, air checks, reviewing production and supplied materials before they reach the air. It is a continuing education process that eventually will result in changed attitudes. We understand the broadcasters' role is very important in helping change these attitudes.

CKGY, Red Deer, Alta.

We now have a cross-check system in place whereby every internally written news, sports, farm and commercial script is proof-read by a second employee. In addition, monthly announcers' meetings are held to highlight potential ad lib faux pas.

More than half of the responding stations stated that they were prepared to redress the imbalance in programming and commercials not produced in-house by ensuring that producers and clients are aware of guidelines to avoid sex-role stereotyping, by rewriting, reproducing and sometimes rejecting commercials when those guidelines have not been met:

CJOH-TV, Ottawa, Ont.

To the degree that we at the local level are able to influence domestic and foreign suppliers, we shall voice our wish that producers of entertainment programming be concerned enough to sensitively and intelligently reflect progressive social values and avoid stereotyping of women as passive homemakers and possession.

CFCF, Montreal, Que.

When complaints are voiced about programs purchased from foreign or other Canadian sources, the specific content of which is not determined by CFCF 12, the station's Vice-President, Programming will take these complaints into serious consideration when making decisions about the future renewal or re-telecast of such programs.

CJSB, Ottawa, Ont.

Should a client request an approach which suggests sex-role stereotyping, the copywriter must immediately confer with the Sex-Role Stereotype Committee for clarification and final station approval before the commercial is broadcast.

CHEZ-FM, Ottawa, Ont.

When an advertisement is found to be of questionable airplay based on CHEZ's guidelines, an ad hoc committee is called to review the ad and form a consensus of opinion. This committee consists of the sales manager, the program director, the general manager and the creative director or traffic manager.

CHEX-TV, CHEX-AM, CFMP-FM, Peterborough, Ont.

It is our feeling that the elimination of offensive materials can begin with making our clients aware that potentially sexist commercials are not acceptable and do not meet the standards of Kawartha Broadcasting Company Ltd.

CFRB, Toronto, Ont.

CFRB has its own Commercial Acceptance Guidelines which cover, among many other subjects, sex-role stereotyping. These guidelines have been distributed to all advertising agencies, clients, sales representatives and staff. A commercial acceptance committee composed of the General Manager, Program Director and Supervisor of Materials Handling, rules on all questionable material. If the client is not prepared to replace an unacceptable commmercial with one that is acceptable to us, then the entire campaign may be cancelled.

CKOV, CHIM-FM, Kelowna, B.C.

One area we must watch very closely is where we get scripts etc. from the United States. We also have advised our on-air personnel that just

because an item appears in a magazine, or in the newspaper, or on BN wire or voice, it's not necessarily correct, and that we are committed by this report, and the whole process of sex-role stereotyping -- to think before we act.

The increased use of females in all on-air aspects of a broadcasting operation to achieve as much as possible a balance of males and females was cited by almost half of the responding stations as a means to combat stereotyping. Many stations referred to the past and present production of programming that covered women's issues as another:

CJIC-TV, Sault STE. Marie, Ont.

We have attempted to achieve more balance and take positive steps toward a balance in relation to an equalization of on-air voices in our radio operations. Full shift female voices are contained in our operations in drive time in AM and full afternoons in FM. We have also taken note in respect to male/female commercial voice comparatives, and scheduled on a specific basis, allotment of commercial production to our female voices to bring into better perspective the ratio percentage of female to male voices.

CKPC, CKPC-FM, Brantford, Ont.

Virtually all staff, male and female, are familiar and/or have performed duties other than their own assignments. From reception to continuity, with the exception of the very technical aspects of engineering, almost all staff can perform in other functions; indeed, many have done so out of necessity at some point. Male/female restrictions have not been applied to the sex required to perform a task at CFPC.

Using both sexes on-air, live, for voice-overs, commmercial messages, and sports reporting reflects the positive balance in our air 'sound' and reflects their individual status as authorities in their own field...

CKPR, CHFD-FM, Thunder Bay, Ont.

A specific and on-going attempt is being made to combat stereotyping through selection of resource persons/experts for 'on-air' features (i.e., females in areas of financial planning, real estate, the militia, males in nursing, etc.).

CHYR, Leamington, Ont.

CHYR avoids using female voices to sell conventional products such as household items and cleaning aids. In the same respect, CHYR avoids

using predominantly male voices on automobile accounts and automobile after-market items.

CKSW/CJSN, Swift Current/Shaunavon, Sask.

Over the years, we have taken the initiative to minimize the problem of sex-role stereotyping. Canada's first female play-by-play hockey broadcaster was employed by us.

CKPR, CHFD-FM, Thunder Bay, Ont.

We prepared a multi-part series on non-traditional careers for women for our daily 'First Edition' programme (upcoming this season: (A) ways to integrate women into non-traditional occupations (B) how male/female roles/occupations are merging).

CJEM, Edmundston, N.B.

(Translation - ed.) Every year, and especially on the occasion of "Women's Day" we devote an entire day of our programming for women.

Several stations stated that they monitored song lyrics for sexism and violence and refused to play those that did not avoid sex-role stereotyping. Some stations also said that they tried to maintain, as much as possible, a balance between male and female performers:

CJIB, Vernon, B.C.

CJIB is an Adult Contemporary and Pop Music Station. At present it is estimated that sixty percent of our high rotation music is performed by female vocalists or female lead groups.

Due to the fact that the majority of our audience are women, CJIB is especially conscious of avoiding all music programming that may be considered as a negative portrayal of women or offensive to our listeners as a group.

CKDQ, Drumheller/CKSQ, Stettler, Alta.

Music: The Sex Role Stereotyping Committee has recognized that some song lyrics in country music are strongly suggestive to sex-role stereotyping, and although we do not presume to shackle artistic freedom, we have decided to recommend to our music director on a specific song basis, that songs which epitomize sex-role stereotyping to a distasteful degree should not be playlisted.

CHQT, Edmonton, Alta.

In overseeing the music selection for the station, the program director monitors song lyrics for sexism and violence. Since CHQT is a 'good music' station and doesn't play rock, this rarely presents a problem. The music director is instructed to maintain, as much as possible, a balance between male and female performers.

CKGY, Red Deer, Alta.

Radio station management unfortunately has a limited influence over externally produced musical material and programming features. However, we can exercise control of any abuses by being aware of their existence and by refusing to broadcast them -- which we will continue to do as they become apparent. As a country music station, we observe that certain lyrics are particularly subtle in depicting the status of both genders -- and that there is considerable musical material which has been generally accepted over the years despite questionable bias and sexism overtones.

CHUM, CHUM-FM, Toronto, Ont.

CHUM-AM and CHUM-FM have initiated discussions with the Canadian music industry regarding the procedures adopted for screening recordings for air play under the CAB sex-role stereotyping guidelines.

The Commission also received reports from two provincial educational networks -- Access Alberta and TV/Ontario, and a co-operative community radio station -- Vancouver co-operative Radio, that (as they note) have recognized the issue of sex-role stereotyping since their inception and have attempted, through their programming policies, to avoid it:

CFRO-FM, Vancouver B.C.

'Vancouver Co-operative Radio is a community based, non-commercial radio station that strives to provide programming that is non-sexist, non-racist, and non-ageist.' This is the first paragraph of Vancouver Co-operative Radio's programming policy.

Sex-role stereotyping is a concern which we have addressed and continue to address whenever a problem arises (...) Since attention has been drawn to the problem of sex-role stereotyping by women who now constitute a comprehensive social movement, Co-op Radio has not only reflected the concerns of that movement in its organization, but is also an integral part of that movement.

Four out of nine members of our Board of Directors are women and the present Chairperson is a woman.

We see the issue of sex-role stereotyping not as a separate problem to be tackled by special initiatives, but rather as an integral concern of our whole approach to running a radio station.

ACCESS, CKUA-AM/FM, Edmonton, Alta.

Access, as a producer and distributor of educational programming, has always maintained a very high awareness of the effect of sex-role stereotyping, and it is one of the main criteria considered in the Corporation's decision-making process in the areas of program production and program acquisition.... (The) Manager of Acquisitions and Scheduling, and the members of the committee established to propose acquisitions to the Corporation are very conscious of the need to avoid sex-role stereotyping and will not hesitate to reject proposed acquisitions where sex-role stereotyping is present.

Not all of the stations that responded agreed with the concept of self-regulation (or any other type of regulation) to deal with the problem of sex-role stereotyping. However, even the few who did object stated that they agreed that such a problem does exist:

CKVU-TV, Vancouver, B.C.

The issue in our view is how best our society may achieve that equality.

We do not believe that it should be, or indeed that it can be, achieved simply by manipulation in the television medium, by arbitrary or artificial forms of censorship such as, for example, this station acting alone under the cover of 'self-regulation'.

Nor do we believe that there should be any government body, federal or provincial, or any private body, such as Media Watch or the CAA, acting as a board of censors...

A change in public attitude remains the best and most effective way to overcome the inequalities of which sex-role stereotyping is a visible symptom. The women, and indeed many men, who are sensitive to the matter have already spread their word widely through free expression of their viewpoints; and all over North America the free media have provided them platforms and loudspeakers to spread their views. The resulting changes in attitude across the Canadian and American nations are palpable, if not yet what our most enlightened observers have a right to expect.

This is not to say that we support an abdication of concern by individual media, or by those who control (for example) television stations.

Each must speak on his or her own behalf; we at CKVU disapprove of censorship or control by fiat, as well as deliberate manipulation of imagery, including such deliberate selection of viewpoints to be expressed as by itself constitutes censorship.

CHAPTER 6. ADVERTISING INDUSTRY

A. Task Force Recommendations

The Task Force on Sex-Role Stereotyping recommended that the advertising industry:

1. encourage its members to participate in the implementation of the industry's proposal for self-regulation and cooperate with the industry in making it effective;

2. after gaining experience with the voluntary guidelines and the self-regulation process during the two-year period following the publication of the Task Force report, review, and where appropriate, modify, industry codes relating to the portrayal of individuals, notably women, in advertising.

B. Advertising Industry Guidelines

In its report, the Task Force noted that the advertising industry adopted the following "positive action statements" for the purpose of reducing sex-role stereotyping in broadcast commercials.

1. Advertising should recognize the changing roles of men and women in today's society and reflect a broad range of occupations for all.

2. Advertising should reflect a contemporary family structure showing men, women, and children as supportive participants in home management and household tasks, and equally as beneficiaries of the positive attributes of family life.

3. Advertising, in keeping with the nature of the market and the product, should reflect the wide spectrum of Canadian life, protraying men and women of various ages, backgrounds, and appearances, actively pursuing a wide range of interests -- sports, hobbies, business -- as well as home-centered activities.

4. Advertising should reflect the realities of life in terms of the intellectual and emotional equality of the sexes by showing men and women as comparably capable, resourceful, self-confident, intelligent, imaginative, and independent.

5. Advertising should emphasize the positive, personal benefits derived from products or services and avoid portraying any excessive dependence on or excessive need for them.

6. Advertising should not exploit women or men purely for attention-getting purposes. Their presence should be relevant to the advertised product.

7. Advertising should, without going to artificial extremes, employ inclusive, non-sexist terms, for example, "hours" or "working hours" rather than "man hours"; "synthetic" rather than "man-made"; "business executives" rather than "businessmen" or "business-women"".

8. Advertising should portray men and women as users, buyers and decision makers, both for "big ticket" items and major services as well as for smaller items.

9. Advertising should reflect a greater use of women, both as voice-overs and as experts and authorities.

C. Implementation of Guidelines - Joint Report of AAB and COGEP

In December 1984 the Advertising Advisory Board and la Confédération générale de la publicité (COGEP) reported jointly to the CRTC about measures taken by the advertising industry to eliminate sex-role stereotyping in advertisements in the broadcast media during the period of September 1982 until September 1984.

The report, which follows, includes a description of the actions taken by the Advisory Committee on Sex-role Stereotyping to sensitize and educate advertisers and their agencies to the concerns about sex-role stereotyping as well as the procedures it established to handle complaints about specific advertisements.

Additional comments were submitted by COGEP and appear in Section D of this chapter.

Appendices to the AAB report are gathered in appendix H.

SUMMARY/EVALUATION

The Advisory Committee on Sex-role Stereotyping was set up to implement the industry's commitment to sensitize and educate the advertising industry to concerns about the portrayal of women in advertising. We believe that notable progress has been made towards that goal. Attitudes, within the industry, as without, have changed considerably and continue to change. But, as was recognized by all at the outset, this is a long-term process and further progress can be expected in the years ahead.

In their work over the past several years, the Committees have noted an evolution of the issue to the point where the concerns being expressed today are very different to those of the late 70's. The Committees have, therefore, recommended to the Board of Directors of the Canadian Advertising Foundation that the educational process continue with all sectors of the industry.

A particular area noted was the need for increased educational efforts with smaller advertisers and local advertising agencies. With awareness levels raised among national advertisers and agencies, future efforts can be concentrated on this sector, which produces a considerable amount of local and regional messages.

Further, the Committees recognize the slow progress on Guideline No. 9 and applaud the establishment of the ICA/ACA/ACTRA joint committee which is investigating ways and means of expanding the use of female voice-overs in broadcast advertising.

As social and economic relationships between women and men continue to change, the images of women in advertising will reflect that evolution. However, perceptions and judgments about the changes vary. Educational efforts and decisions regarding possible contraventions of the guidelines must take into account current, yet ever-changing, attitudes and perceptions among Canadians. Canadian society, generally speaking, has not totally discarded all the traditional concepts of "masculinity" and "feminity", or relationships based on the age-old attraction between the sexes. But though traditional concepts may still have a valid role, it is no longer an exclusive role. And, regardless of the pace of economic and societal change, some research shows that many if not most women still consider themselves to be the major purchasers and users of certain products, so it is appropriate to continue to portray them in those roles. However, there are those who disagree with such perceptions and demand that advertisements be modified so as to portray society as they would like it to be. But from the advertiser's point of view, conforming to the wishes of these critics could alienate others in the marketplace, endanger positioning, and, in the end, adversely affect sales.

It is thus important that persons involved in this continuing work be cognizant of both general public attitudes and such normal marketing considerations as targeting, commercial pools, and consumer research. It is essential to tread the often narrow line between reflecting society as it is and society as some may wish it to be.

Such a task is not to be set aside at the completion of a two-year self-regulatory period. It is, indeed, a task that at least in our time may never be completed, since it takes on new dimensions as society's views continue to evolve.

Self-regulatory mechanisms have proven in the past to be most effective in responding to such fluid situations. The educational efforts which are always part of such a process have contributed over the past two years to significantly increased awareness and sensitivity. We are confident that self-regulation can continue to build upon this solid basis as the industry deals with these new dimensions - and other emerging social concerns - in the years ahead.

BACKGROUND

The Advertising Advisory Board and la Confédération générale de la publicité, which represent advertisers, media and advertising agencies in areas of social and economic concern, were asked by the industry to be responsible for an educational and complaint-handling programme with regard to the issue of sex-role stereotyping and to respond on their behalf to the request from the CRTC for a two-year summary of activities and progress.

Two interim reports, one covering the period between September 1st, 1982 -August 31st, 1983, the second covering the period September 1st, 1983 - March 1st, 1984, have already been presented.

In its September 26th, 1980, submission to the Task Force, the advertising industry stated:

> All associations and the companies and people they represent agree that a number of the concerns raised by and before the Task Force require that the advertising industry change some of the ways in which women are portrayed in broadcast commercials.
>
> Industry has made a commitment to deal with these concerns. However, industry believes that the very nature of the issue touches on judgments of the role of women in contemporary society, judgments which vary in accordance with individuals' perceptions, taste and opinions. And because time is needed to bring about change in these attitudes and perceptions, the process is one of evolution rather than revolution.
>
> The best of results will only be achieved if there is a raising of the consciousness of society as a whole as well as the advertising indus-

try to the issues of concern to women. Although advertising accepts its responsibility to portray women and men in a manner that reflects their role in contemporary society, it does not consider that broadcast advertising should be used to promote what any groups or persons believe should be their "desired" status of women in Canada.

Where questions of taste are involved, perceptions and judgments vary, not only because of cultural and linguistic backgrounds, but also because they reflect geographic and demographic influences. To this extent, industry is firmly of the view that questions of taste and opinion cannot, and should not, as a matter of principle, be subject to regulatory intervention by governments.

The advertising industry believes that more can be accomplished if the industry itself recognizes the problem and takes on the task of dealing with it in a positive manner.

STATISTICS - A TWO-YEAR OVERVIEW

Complete statistics appear in Appendix H-1. It should be noted that print complaints have outnumbered broadcast complaints. Indeed, over the full two-year period, September 1st, 1982, to September 1st, 1984, 609 complaints were received about 481 advertisements. This total comprised 275 print and other media versus 206 broadcast.

Of the 206 broadcast messages examined, 33 TV and 8 radio were classified as contraventions of the guidelines. One hundred and sixty-five, or 80% were classified as U.S., feminine hygiene, non-guideline or, after examination, to be in keeping with the guidelines.

EDUCATION

Following its submission to the Task Force, our industry set about, in 1981, to begin the work of raising the level of awareness of the issue within the advertising industry. In recognition of the different cultural and linguistic perceptions, needs and other influences, separate French and English-language committees were formed. (See Appendices H-2 and J for membership - ed.). In launching the program, the obvious first step was to focus on sensitizing and educating advertisers and their advertising agencies, so as to assist them in responding appropriately to the concerns expressed to the Task Force.

At the same time, the industry recognized that if the program was to be effective, all sectors of advertising should be involved in the process

of change. Thus, endorsement were sought and obtained from major media -- newspapers, magazines and outdoor.

A film/tape, "Women Say the Darndest Things", was written and produced at cost by volunteers from two advertising agencies, Ogilvy & Mather Limited and J. Walter Thompson Company Limited. This $70,000.00 production (exclusive of creative time and direction and with production charges on a cost basis only) was shared by the following industry associations:

- Canadian Association of Broadcasters
- Canadian Cosmetic, Toiletry & Fragrance Association
- Canadian Daily Newspaper Publishers Association
- Grocery Products Manufacturers of Canada
- Institute of Canadian Advertising
- Retail Council of Canada

Since its premiere presentation at the Association of Canadian Advertisers' Annual Seminar in May, 1981, it is estimated the film has been seen by almost 25,000 Canadians both within and without the industry. (See Appendix H-3 for partial listing - ed.). Advertisers, advertising agencies and media have made use of the film/tape via in-house seminars, association presentations and many have purchased a print to ensure continuing education for new staff members. These sessions undoubtedly made the participants more aware of the nuances of the issues and also provided a basis for future consultations with the Advertising Advisory Board.

The film has also been used by federal and provincial government departments and with women's and consumer groups to raise public awareness of the process. It was highly praised at an international conference of advertising agencies and several prints have been sold, or exchanged, abroad.

Not all industry members initially endorsed the film. Now, however, with increased awareness among industry members and the general public of the social impact of sex-role stereotyping many of the points highlighted in the film are taken for granted. So it is not at all surprising that in 1984 the film is sometimes considered to be simplistic. This change in attitude reflects changing attitudes both with the industry and in Canadian society.

In response to requests from industry and the public for further information on the subject, a bibliography of available writings on the subject was produced and widely distributed. At the same time, the need for amplification of the guidelines to promote an understanding of their intent became obvious. So, "Interpretive Comments" were developed by the Committee for distribution to those creating and approving advertising. (See Appendix H-4 - ed.)

COMPLAINTS

Complaint handling, while a secondary mandate, soon became an important complement to the educational process. At the same time, this activity raised some real difficulties and questions which require continuing examination.

The complaint handling process requires at least a minimal degree of co-operation from the advertiser before a decision can be made and for any educational interchange to take place. Considering there is no requirement for co-operation, and no punitive "clout" attached to the Advisory Committee decisions, the responsiveness and co-operation from the majority of advertisers has been excellent. Of course, there have been those who could not comprehend the issue, or for reasons of their own, could not or would not respond. But, on the whole, all three sectors -- advertisers -- advertising agencies -- and media have been helpful in providing sometimes confidential information, prints and tapes of commercials, and in responding in constructive, responsible ways to the issues raised.

Because of the nature and volume of the work, most of the complaint handling has been carried out by Advertising Advisory Board staff members. Complaints which resulted in "benchmark" decision, or those which could not be satisfactorily resolved at the staff level, were brought to the Committee as a whole.

Some members of the public have also contributed valuable input through the obvious care and thought they have given to the comments forwarded to the Committee, thus allowing straightforward communication of their concerns to the advertiser. These individuals have become aware of the process either through public awareness efforts of the Advertising Advisory Board or through the Media Watch organization.

Indeed, the vast majority of complaints currently being handled are forwarded by Media Watch. This input has been of mixed value - certainly it has contributed to the educational process, but it also had

definite drawbacks. Many of the advertisements commented upon, while they may have had other faults, were messages which simply did not contravene the Sex-role Stereotyping Guidelines. Some of the messages originated from out-dated sources and some were of U.S. or other foreign origin. Some individuals complained more than once about the same message - others perceived various secondary messages - perceptions not shared by the Committee and staff.

Such complaints tend to trivialize and undermine the credibility of the whole process.

CO-OPERATION WITH CANADIAN ASSOCIATION OF BROADCASTERS

The process of achieving attitudinal change has called for numerous one-on-one contacts with the persons directly involved in the production and acceptance of advertising. To this end, the Advertising Advisory Board/la Confédération générale de la publicité co-operated with the Canadian Association of Broadcasters in holding seminars for private broadcaster personnel in cities across the country in June, 1984. Seminars were held in the following cities:

Ottawa	April 16
Montreal	June 14
Quebec	June 15
Red Deer	June 18
Regina	June 19
Winnipeg	June 20
Halifax	June 21
Toronto	June 27, 28 (3 seminars)

Advertising Advisory Board staff continue to be invited to participate in private seminars held at stations across the country and many other stations have purchased or rented "Women Say the Darndest Things". (See Appendices H-3 and 5 - ed.)

As a result, continuing contacts, already achieved with major advertisers and advertising agencies, have now been established with many individual broadcasters across the country. These contacts lead naturally to consultations with the sex-role stereotyping committees at the station level regarding messages being considered for broadcast.

RESEARCH

Preliminary work was done during 1981 on a public attitude study which was to include questions on sex-role stereotyping. However, early in

1982 it was decided to postpone this project because of financial constraints.

During 1983, the AAB Research Advisory Committee, under the Chairmanship of Mr. R. Thornicroft of Procter & Gamble Inc., began work on a new concept. This research was to analyse a balanced across-Canada sample of TV advertising against the guidelines, using tested objective techniques. As work continued on this concept, the CRTC announced its research project, to be carried out during the winter of 1984-85. Since the basic concept and end-objectives of the CRTC research are similar to the industry proposal, the latter has been deferred.

The Committee co-operated with ACTRA's National Committee on Women's Issues in carrying out quantitative research on voice-over contracts over the year September, 1982 to September, 1983. The results of this survey (see Appendix H-6 - ed.) were widely publicized by ACTRA and were circulated within the advertising industry via the Institute of Canadian Advertising and the Association of Canadian Advertisers.

In line with its recognition that sex-role stereotyping is not restricted to one medium, the AAB also provided partial funding for a study carried out at Carleton Universit,. This small project was undertaken to evaluate the relationships between women's role orientations and their reactions to the portrayals of women in selected print advertisements. The findings of this study suggest that women, regardless of gender-role orientation, are reacting more negatively to traditional advertising portrayals and that they find non-traditional portrayals more effective and less irritating.

D. COGEP - Additional Comments

La confédération générale de la publicité (COGEP) submitted additional comments stressing that these were intended to complement those comments made by AAB by addressing the situation which is peculiar to the province of Quebec.

(Translation - ed.)

FOREWORD

To avoid needless repetition, the Francophone advisory committee has excluded from its report all comments and observations made by the Advertising Advisory Board which it endorses.

Our report is therefore more succinct. It gives statistics that provide insight into the distinctive features of Francophone society, and our qualitative comments are intended to complement those of the AAB.

In introducing its preliminary report submitted to the CRTC in September 1983, COGEP discussed the situation regarding sex-role stereotyping which is peculiar to Quebec, noting that attempts to promote public awareness were initiated in 1979. Accordingly, when the national advertising industry made firm commitments to the CRTC in 1981, "the Quebec public and industry already had a head start on the rest of Canada as far as awareness, pressure and changing attitudes were concerned" (1)

In view of the number of complaints received, the Francophone advisory committee (which continued the work started by a similar committee at the provincial level) was in a position to report significant progress as early as September 1983. Since 1979 the Francophone public had submitted, on average, more than 250 complaints per year decreasing to 157 for the period from June 1982 to September 1983 inclusive (15 months). These complaints referred to 52 advertising messages, - only 10 of these were broadcast on radio or television.

From September 1983 to September 1984, the advisory committee handled 100 complaints directed to a total of 37 advertisements, and only 12 of these files referred to messages broadcast on radio or television. It should be noted that 59 of the 100 complaints came from the Evaluation-Médias group (the French equivalent of Media Watch, which has been established in Quebec only since February 1984). Moreover, 26 of these 59 complaints were signed by the same person! Thirty of the 59 complaints were rejected, either because they were outside our jurisdiction or because they did not contravene any of the industry's guidelines.

The assessment of Media Watch by the Advertising Advisory Board (which can be found in the first section of this report) applies equally to Evaluation-Médias. There is no doubt in our minds that the attitude of this pressure group is in danger of discrediting the public education process and in no way helps the cause it is defending.

This having been said, over the past four years we have observed a steady decrease in the total number of complaints about advertising, both printed and broadcast. Furthermore, it is particularly important to point out that since the advisory committee was established, only 22 advertising messages broadcast on radio and television have received

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1. Preliminary report to the CRTC, September 1983, COGEP, page 1.

public criticism. During the same period (from June 1982 to September 1984) the number of advertising minutes available on all radio and television stations in Quebec was in the order of 16 million... Is any further statistical evidence necessary?

What are the obvious conclusions?

In our view, the number of complaints processed (22) is marginal, to say the least. Some would say that it is barely worth considering and while we have not fallen into this trap, the fact remains that the problem - if there is one - does not warrant the drafting of any legislation whatsoever for the purpose of eliminating the phenomenon of sex-role stereotyping in advertising.

Any reasonable person has only to make an objective comparison of the style and content of the advertising broadcast over our airwaves five years ago with what is seen and heard today to understand immediately the extent to which advertising is the reflection of the values of a given society, and that it is constantly adapting to the changing values of the public at which it is aimed. Advertising, by virtue of its nature and purpose, has no choice but to adapt in this way; otherwise, it would be sowing the seeds of its own destruction.

Social values have always changed over the ages. It is an ongoing, never-ending process. However, these changes are occurring at a far greater pace today than ever before. The pressure brought to bear by feminist groups in the early 1980s concerning sex-role stereotyping in advertising resulted in a clearer identification and definition of this change in values. It also served, to some extent, to expedite this change.

Advertising follows the example set by society and the individuals in it and, despite an obstinate minority, always incorporates the various manifestations of this change in the long run. Adaptation is unavoidable.

The process has begun. The role, then, of the advertising industry is to foster this development, through organizations such as COGEP, by continuing with its efforts to promote public awareness.

E. Additional Comments from Public Members

In March 1985 two members of the AAB's Advisory Committee on Sex-Role Stereotyping, representing the Consumers' Association of Canada, submitted additional comments to the CRTC on the activities of and progress made by the Committee.

We understand that (the Commission has - ed.) received the Final Report of the Advertising Advisory Board (AAB) Advisory Committee on Sex-Role Stereotyping (SRS) dated Fall 1984.

We have been members of the SRS Committee representing the Consumers' Association of Canada since the first meeting of the Committee.

We feel that the Final Report mentioned above is incomplete, in that it did not include reference to the most contentious issue which took up a large portion of the time and effort of the Committee, an area of concern expressed in over 50% of all complaints received by the SRS Committee.

Specifically, the issue was whether the use of sexuality and violence in advertising was within the mandate of the SRS Committee. There was disagreement as to whether or not Guideline 6 (...) was intended to include these two aspects. As a result, sexuality and violence were excluded as issues in the two year industry sensitization program.

The nine guidelines were based on the recommendations of the CRTC Task Force on Women In Advertising. The CRTC Task Force repeatedly referred to concerns about stereotyping of women as sex objects in its Final Report.

It was our understandng that the SRS Committee incorporated this concern in its Guidelines, specifically in Guideline 6. We felt that sexually provocative and demeaning objectification of women was a primary form of sex-role stereotyping. Since some members of the SRS Committee disagreed, the SRS Committee formed a Subcommittee to resolve the issue.

The SRS Subcommittee presented a final report with recommendations to the SRS Committee on October 15, 1984. The recommendations were based extensively on recommendations of the Task Force on Public Violence Against Women and Children (March 1984 - Toronto). The SRS Subcommittee report was to be presented to the Canadian Advertising Foundation for resolution.

We have since learned that the CAF has disbanded the main SRS Committee and has decided to replace it with two other committees. One will be a Panel to continue some of the work of the original SRS Committee in sensitizing the industry and media to sex-role stereotyping in advertising.

The second committee will be a Committee on Sexuality and Violence in Canadian Advertising. We are pleased that the industry has recognized the existence of these problems in advertising.

The original two-year trial period given to the industry by the CRTC is over. The work of the SRS Committee has been partially successful. Many in the industry are more consciously trying to portray women more realistically in a variety of roles.

However, we feel that the problem of stereotyping of women as sex objects has not been dealt with satisfactorily by the industry during the two-year period. We still have serious reservations about the industry's ability to resolve the problem through self-regulation, in view of the increasing incidence of the use of sexuality to sell products.

With development of the new Committee on Sexuality and Violence in Advertising, it appears that the industry is requesting additional time to deal with the problem.

The CRTC no doubt has been assessing the effectiveness of the industry responses. We would appreciate hearing how the CRTC plans to fulfill its responsibility to Canadian consumers in this very important area.

We would be pleased to have the opportunity to participate in the CRTC evaluation of the industry performance in this area. We look forward to hearing from you.

Yours sincerely,

Bernice Browne
Member, SRS Committee

Joell Vanderwagen
Alternate, SRS Committee

F. Formation of Two New Committees

In March 1985, the Canadian Advertising Foundation announced the formation of two new committees to succeed the AAB Advisory Committee on Sex-Role Stereotyping:

> Mr. A. B. Yeates, Chairman, Canadian Advertising Foundation, today announced the formation of two new committees to succeed the AAB Advisory Committee on Sex-role Stereotyping.

In making the announcement, Mr. Yeates said: "Our industry is greatly indebted to Alan J. Rae, President, Lever Detergents Limited, who has chaired the Advisory Committee on Sex-role Stereotyping since 1982. Under his leadership, the Committee has provided helpful counsel to advertisers, media and advertising agencies, as well as responding to concerned citizens. With the presentation of their final report to the CRTC, we have taken the opportunity to re-examine their mandate and composition to see how we might best reflect, and respond to, current and emerging concerns.

"While the two-year self-regulatory period agreed to with the CRTC is over, we recognize our task of education and responsiveness about traditional role-stereotyping is by no means completed. We plan to establish a more compact Advisory Panel on Sex-role Stereotyping to have direct responsibility for continuing industry education and complaint handling. During the first two years, the original Committee quite appropriately put primary emphasis on developing a high level of awareness and response among national advertisers, their advertising agencies and media. Now the Panel will put particular emphasis on creating similar awareness among smaller advertisers and agencies.

"During the past several years, increasing concerns have been raised about the uses of sexuality and in some cases, violence, in advertising. So we have decided to create a separate Committee on Sexuality and Violence in Canadian advertising to explore these issues and their implications.

"The mandate and composition of the Panel and Committee are now being developed and will be announced in the near future.

"In the meantime, I would like again to express our sincere thanks to Alan Rae, to Suzanne Keeler, AAB's staff Co-ordinator on the project, and to all the members of the Advisory Committee on Sex-role Stereotyping. It is the contribution of capable and dedicated volunteers in these processes which has made self-regulation in Canadian advertising so successful. It is also a tribute to the maturity and openness of the Canadian advertising industry that the development and establishment of such Committees is so widely endorsed."

CHAPTER 7. REPORT OF THE PUBLIC MEMBERS OF THE TASK FORCE

We, the six public members of the Task Force, were chosen because we are actively involved with a variety of women's organizations and could act as spokespeople for women's concerns regarding sexism in the Canadian media. Our activism on this issue preceded the 1979 creation of the CRTC Task Force and continues beyond 1986, the year of industry review. We have no illusions that the complex problem of sex-role stereotyping in the media is going to disappear overnight. Societal attitudes toward women must change dramatically before that goal is entirely realizable.

However, we do expect and demand that the users of Canada's public airwaves respect and reflect women's views, participation in and contributions to our evolving society. To this end we, the public members, have been actively involved in supporting the creation of The National Watch on Images of Women in the Media (MediaWatch) Inc./Évaluation Nationale des Images des Femmes dans les Médias (Évaluation-Médias) Inc. This group is a national women's organization dedicated to improving the image of women and girls in the media.

In 1981, MediaWatch/Évaluation-Médias was created as a sub-committee of NAC (the National Action Committee on the Status of Women). Its goals were to educate Canadian women and girls on issues of sexism in the media and suggest ways in which they could communicate their criticisms to the broadcasting and advertising industries. Thus the MediaWatch/Évaluation-Médias complaint form was born and proved to be an effective and efficient way for people to voice their concerns to the media.

In 1983, MediaWatch/Évaluation-Médias became independent from NAC and thus was able to establish itself as an antonomous, national organization with a broader and more ambitious mandate. The Secretary of State has supported our work with grants from its Women's Program. We have received other federal, provincial and municipal contributions so that the organization has been able to expand. We now have representatives in every province and territory plus Vancouver and Montréal offices.

In preparation for the CRTC's review of the industry's two-year trial period for self-regulation, MediaWatch/Évaluation-Médias commissioned a monitoring study by researcher Ana Wiggins. To date this is the broadest comparative study ever conducted on the problem of sexism in

Canadian radio and television programming and advertising. The 223-page report details information gathered from every province and territory during two separate time periods of media monitoring in 1984 -- phase 1, winter/spring; phase 2, fall/winter. The results of this study do not augur well for the effectiveness of industry self-regulation. Consider the following (phase 2 results shown in brackets):

- In TV drama and situation comedy, men were seen as manager, executive, physician, law enforcement officer and business owner, while women were seen as homemaker, clerical-office worker and student.

- In television news, female experts were invisible; 91% (86%) of experts, 70% (69%) of people in the street and 84% (82%) of eyewitnesses were men.

- On hosted music and open-line programs in radio 81% (85%) of hosts were male, 73% (72%) of the cohosts were male, 65% (72%) of the major performers were male and 73% (68%) of the minor performers were male.

- In radio news, female experts were almost non-existent: 92% (84%) of experts, 55% (53%) of people in the street, and 79% (75%) of eyewitnesses were men.

- In television commercials, men were twice as likely to be product presenters as women.

We, the public members of the Task Force have endorsed the MediaWatch/Évaluation-médias report. We see from its results that the problem of sex-role stereotyping in the media is far from remedied. A fresh, informed and committed reexamination needs to be made by all parties and a strong new direction taken towards remedying a problem that continues to insult and degrade the majority of Canada's citizens. We continue our commitment to improving the portrayal of women and girls in the media in 1986 and alas beyond. With an equally committed CRTC and broadcast industry this task can be accomplished more quickly and efficiently.

Stella Baudot
Maria Eriksen
Jane Gale (Hughes)
Lynn McDonald
Beth Percival
Sylvia Spring

CHAPTER 8. GENERAL PUBLIC

A. Task Force Recommendation

In its report, the Task Force on Sex-Role Stereotyping addressed the public, stating:

> First and foremost, the Task Force on Sex-Role Stereotyping urges the public to make known its concerns and complaints about what it finds objectionable in broadcast programming and commercials.

The Task Force set out the various options available to a complainant and emphasized:

> ...when a radio or television program or an advertising message is objectionable in its presentation of women, use the avenues that are available to make your complaint known; only by this means can your concerns be heard, listened to, and acted upon.

B. Summary of Public Response

From 1 September 1982 until 1 April 1985 the Commission received 558 written comments from members of the public. Comments about commercials and programs shown on television accounted for 487 or 87%, while comments about radio commercials and programming accounted for 71 or 13%.

Of the 558 comments, 2 (0.4%) were received from the Yukon; 159 (28%) from British Columbia; 21 (4%) from Alberta; 8 (1.4%) from Saskatchewan; 50 (9%) from Manitoba; 118 (21%) from Ontario; 35 (6%) from Quebec; 13 (2%) from New Brunswick; 160 (29%) from Prince Edward Island; 13 (2%) from Nova Scotia; 3 (0.5%) from Newfoundland; and 3 (0.5%) comments were received where either the province or territory was not indicated or could not be determined. While more comments were received from Prince Edward Island than from any other province or territory, it should be noted that 87% of these comments were received from two people.

Of all the letters of comment received at the Commission, approximately 15% were received during the first year of the two year period, that is from 1 September 1982 to 1 September 1983. About 29% were received in the second year between 1 September 1983 and 1 September 1984, while about 55% of the letters were received during the period from 1 September 1984 till 1 April 1985.

The vast majority of the comments concerned commercials and programming in the English language. Comments about French-language commercials and programming accounted for only 3% of all letters.

Most of the comments received outlined various objections of listening and viewing audiences about the portrayal of women in demeaning stereotypical roles or as decorative objects and lures. The Commission also received a few letters containing positive comments about radio and television programming and commercials.

There were 246 comments about television commercials, accounting for 44% of all comments received and 51% of all comments about television. Almost 60% of the comments about television commercials objected to the portrayal of women as decorative objects or lures to increase the appeal of a given product. Television programs were the subject of 241 complaints or 43% of all comments received and 49% of all comments about television. More than 60% of the comments about television programs objected to the portrayal of women as sexual objects.

Eighteen (18) of all the comments received concerned commercials heard on radio while 53 were about radio programs. They accounted for 3% and 9% respectively, of all comments received. Comments about the portrayal of women as decorative, sexual objects or lures accounted for approximately 38% of the comments about radio commercials and approximately 10% of the comments about radio programming.

The following is a selection from public comments about radio and television programming and advertising:

> The impression made by the commercial, right up to the "punch" line, is that two young women are getting ready to have the boyfriend of one of them over for dinner. There are close-up shots of heavily made-up eyes, stockinged legs, high-heeled feet, and the script is mainly about the excitement that this mystery-man's arrival generates; the excitement came across to me as sexual excitement, including a bit of jealousy... But the shock at the end was to find out that the "suitor" was in fact the father of one of the women. The whole scene therefore took on very strong implications of incest, and in such a way that it appeared that the daughter was colluding in, perhaps actually initiating, the incest.
>
> I work with incest survivors and I know that this portrayal is vicious and false... I can think of very little more hurtful to women who have been through the pain and anguish incest causes than to have to see these vicious lies.
>
> Jean Frances
> Ottawa, Ont.
> 26-9-84

(The advertisement referred to in the above letter was voluntarily withdrawn by the advertiser in response to public complaints.)

I would like to draw your attention to an advertisement on television that is supposedly promoting meat, specifically beef. Throughout the ad, there are men and women in various stages of undress interspersed with picture of meat, etc. However, what I find objectionable comes at the very end of the ad. A woman is shown staring out at us and then comes a male voice proclaiming "Looking good, beef." I am offended by this blatant equation of woman as a piece of meat. The sexual overtone is obvious and degrading.

Denise Ainsworth
Fredericton, N.B.
7-3-85

(Translation - ed.) Within a report about the opening of the Cannes festival, the camera stopped for a long time on the plunging neckline of a young woman and then deigned to show us her face! It was a perfect example of sexist report of an event which takes place in the presence of pretty women - first of all they show us their breasts and buttocks, and if there is time, they'll show us their faces.

Camille Bachand
Montréal, Que.
24-5-84

The ad features a young woman lying on her side dressed in tight jeans. She begins singing and then pretends to forget the words. At that point, she begins to laugh and says "When you lose your mind, it's nice to have a body to fall back on!

Perpetuating the myth that women should use their bodies to fall back on when intelligence is what's called for, is terribly detrimental to the image of women. I find this ad particularly offensive because it's aimed at young women. If attitudes are to change, it will be through the young and this commercial emphasized a "dumb but gorgeous female" stereotype.

Christine Renaud
Toronto, Ont.
30-4-84

The ad features a woman who asks a man for a date. Because she only looks like the "average" women, he sends her to West Edmonton Mall to

become suitably datable -i.e., she has to look like a sex object. She returns in a gown slit to her thigh and down to her navel. She then dumps the fellow and walks off with a new date. I found this ad objectionable because it stereotypes what a women's appearance should be if she wants to meet men. Her appearance is provocative, vulnerable. This false depiction is unnecessary.

Pat Atkins
Peace River, Alta.
22-1-85

... they had an article on pornography and showed a woman being fondled and having her blouse unbuttonned. This was unnecessary and used for sheer sensationalism! Argh!

Joanne Jarvis
Victoria, B.C.
1-2-85

...promotions ad: free turkey to be given to first two girls who come to (a service station - ed.), wearing a bikini. Portrayal of women as sexual lures and decorative objects!

Wendy Scheirich
Winnipeg, Man.
18-2-85

The ad, although it uses children, perpetuates the stereotype of women as being incapable of making decisions. Not only is the male commentary throughout the commercial very patronizing, but the statement at the end "Women!" is particularly degrading. A second element which is questionable at best in this ad, is the excessive nudity of the young girl which seems to be beyond the 'purity and innocence' of childhood and borders on the obscene.

Catherine Grainger
Toronto, Ont.
3-12-84

(Translation - ed.) This film, masquerading as a psychogical intrigue, is simply a collection of men's fantasies!!! In effect, one can see in it scenes of pedophilia (young girl of 17 whose mental age is no more than 15 and a little girl of six are "playthings" of a doll store owner), of lesbianism (seen by men of course), of rape (a young girl's virginity that turns a man into some kind of beast). (Television network - ed.) mocks

51% of the population by broadcasting films so offensive and humiliating to women...

Camille Bachand
Montréal, Qc
1-10-84

I have only recently noticed these ads and do not know if these are new or have switched from another time. They are highly offensive as they overtly portray women as sexual lures and decorative objects. The stances, positions and expressions the models use are highly incongruent with the clothes they are modelling -- i.e., they are highly suggestive of pornographic images, especially the lingerie ads.

The woman who opens the ad is herself highly offensive -- vacuous, saccharin and painted. I do not know if the ads run across the country or only in the Edmonton area. For a few weeks these ads were on late at night -- especially the very suggestive ads -- after the local news -- now they are also on in the late afternoon.

Valerie Aglor
Fairview, Alta.
30-10-84

This rock video portrayed women as solely sex objects. Only two women were shown in the video -- one was young and beautiful, and the other was middle-aged and unattractive. When the husband of the middle-aged womean looked at the young woman, the water from the hose he was holding became more "erect" (i.e., in a faster, straighter stream).

When his wife joined him, the water once again "drooped". The message seemed to be that only young and physically attractive women are of any interest to men, and that woman's only role is to be sexually attractive to men.

Betty Romo
Vancouver, B.C.
18-9-84

Throughout the coverage of the Olympics, viewers were bombarded with an offensive ad by (brand name - ed.) bathroom fixtures. Parts of a woman's body dissolved into parts of a sink or toilet, a woman was shown writhing in ecstasy in her bathtub and a male voice-over proclaimed that the toilet bowl provided a 'good reflection of...

(women - ed.)'. This type of advertising is offensive because it objectifies parts of women's bodies and because viewers actually see women being equated to a toilet.

The timing of the ad was particularly detrimental. Women have struggled for years to be "allowed" to participate as equals at the Olympics. When we see Canadian women winning gold, silver and bronze medals, it is disgusting to see their efforts trivialized and demeaned by this writhing image of an ultimate experience.

Cheryl Mogg
Regina, Sask.
9-10-84

This video is offensive to me because it says a lot of negative things about being a woman in our society: first, that a woman has no right to privacy, as shown by the parade of men looking into her window and the police only laughing. Second, the traffic accident caused by the older neighbour watching her instead of his driving. This implies that 'men just can't help it' and this is a reason used to justify too many vicious acts.

J. McBride
Vancouver, B.C.,
18-9-84

Very young children dressed up as adults -- male dressed up in tuxedo -- distinguished and important looking; female clad in full bathing suit (she is about 11 years old) acting like a sexually mature woman of 20-30 years old -- again portraying women (very young girls) as sexual attractions which are decorative and men as intelligent and important.

J. Gushue
Corner Brook, Nfld.
17-2-84

The stress is on kiddie sex. Girl about age 11 in tight jeans and pink high-heeled shoes continually lifts baggy shirt and slides hands down over buttocks. The dialogue and action (including girl sipping boy's can of 'soft drink') not very subtly suggests promise of sexual activity. Cheap and distasteful. Absolutely unnecessary. And absolutely irrelevant to the product in question.

Kathleen Chung
Whitby, Ont.
2-3-84

Usual assortment of stupid, degrading jokes about breasts. This particular sketch makes a real fool out of a woman who visits the so-called specialist (naturally bra-less wearing a mini-skirt), and ends up having to take her blouse off several times. Of course she offers no resistance at all and just lets herself be manipulated through the rest of the sketch. As if this isn't offensive enough, we're also subjected to the usual bunch of "bleeps". Does anybody really find this kind of thing amusing anymore? Even men? As far as I'm concerned, it's blatant embarrassing, sexist programming.

Shirley Steinke
Sudbury, Ont.
16-11-83

Women and men both participated in this event, but the photography used indicated that (television network - ed.)'s main purpose in showing the women was for titillation. There were several examples:... It was clear that the programmers were displaying women's bodies for their viewers' consumption. It is significant that very few women were shown whole. Rather, parts of their bodies were shown, in a manner similar to that of pornographic magazines. The result is objectification of women; the contrasts between the way the men were shown and the way the women were shown indicates (television network - ed.)'s attitude that women are the trimming, the sexual lures and decorative objects..."

Margaret Ashford
Charlottetown, PEI.
17-2-84

The ad commenced with the appearance of following the format of a fashion show report. It did not follow through with fashion. Then smooth talk suggested that the underwear modelled by the woman on the screen was connected with her professionalism on the job, and her suitability in socializing. It appeared to me that the main emphasis of this ad was only to sell women as sexual objects, both when dressed in a suit for work and when dressed for socializing. I object to the portrayal of women in this manner.

C. Toole,
Edmonton, Alta.
11-9-84.

This show is meant to be a comedy -- usually through skits portraying women and children in demeaning manners. This show had one skit on

the sexual abuse of children. It had a man who comes out of the court-room with a young woman (dressed to look about 10-12 years old) and is interviewed by media regarding the charges against him of sexual abuse of children. He laughs, denies and comments on what a family man he is. Reporter says, yes, I see you have your daughter with you. Senator says, no, that's my wife.

The sexual abuse of children is not comedy material. This show was offensive and insulting to both women and children, implying that they are the property of men.

Kim Irving
Vancouver, B.C.
31-8-83

In this short arts variety show was an excerpt on Flashdancing in Vancouver. The camera work on this was classic sexist, the cameraman had a heydey shooting "tits and ass". There were both men and women dancing but the shooting concentrated mostly on parts of the women's bodies while when men were shown, all of them was photographed.

Sylvia Spring
Galiano Island, B.C.
2-11-83

Two incredibly sexist jokes were told. The first one equating women's breast size with their value as people. The second was some joke about "dumb blondes". In both cases the jokes were directed at the one woman on the show who then stammered a feeble come-back. It was so overt I was shocked especially since this is a favourite show of children and adolescents.

Marilee Sigd
Vancouver, B.C.
19-6-84

Comments about the portrayal of women in demeaning stereotypical roles accounted for approximately 37% of the comments about television commercials, 25% of the comments about television programming, 70% of the comments about commercials heard on radio and 60% of the comments about radio programming:

5-second film on new Lord Mayor of London. The only comment on the woman's background was that she is "a 62 year old grandmother". (Television network - ed.) would never have mentioned the fact if the new Lord Mayor had been a 62-year old grandfather. What qualifications, etc., does she have for the position?

Janice Pentland Smith
Sechelt, B.C.
23-11-83

The ad ... depicts a couple in bed together. The man, apparently feeling the symptoms of a cold, wakes his wife and manipulates her by his feeble complaints to get out of bed and fetch him some cough drops. The wife is then unable to get back to sleep.

This ad is insulting both to men and women, as it implies that men are too stupid to get up and get a minor throat medication out of their own bathroom medicine cabinets, and it perpetuates the role of women as perpetual caretakers, not even being allowed to sleep in peace if any member of their family needs nurturance, no matter how minor the ailment.

Claudette Branchard
Ottawa, Ont.
3-12-84

I find the image of a 10-12 year old boy telling an adult woman about how to use fabric softener offensive. This assumes that she is stupid and unable to perform a simple action like doing the laundry. This presents a degrading image of woman as incompetent, inadequate and with less intelligence than a 10-12 year old boy. This is offensive.

Christine Gross
Morris, Man.
1-2-85

In this ad, a toddler in diapers is talking into a microphone... at one point, the camera focusses on 2 children from behind. The boy and girl are side by side, and he pats her bottom a couple of times. This is infuriating -- boys being shown that girls' bottoms are for patting, touching, etc. And these are only babies. Please stop this ad!

Jan Hermiston
Toronto, Ont.
21-11-84

This ad portrays a woman teaching a dance class to children. She is a young and -- we are to imagine -- pretty woman uttering completely juvenile gibberish in an attempt to encourage her students. The implication is that she possesses no more emotional or intellectual sophistication than her students (and probably less since the ad speaks of "exceptional, gifted children). This impression is augmented by the authoritative and somewhat bemused voice-over of (is it?) Peter Ustinov. Since his is the voice which addresses us directly, we are invited to share in his patriarchal, indulgent attitude toward the children and women. But the ad suggests, above all, that patriarchy recognizes no distinction between these two groups of people: women and children!

Valerie Wagar
Vancouver, B.C.
13-11-84

In this interview...the question of breast surgery techniques, radical mastectomies and lumpectomy, were discussed. There were no women present in this discussion. There are a number of women involved in health issues concerning women who could have been included in this discussion. In a health issue of this controversial nature it does not seem fair or appropriate that there is no representation of women by women. The invisibility of women experts and decision makers in issues like this is very unnatural and too open to inaccurate and biased facts and realities concerning the situation.

Carrol Fennel
Montague, P.E.I.
2-2-85

This ad depicts a woman's daughter in the kitchen preparing food. The daughter takes a tray of cheese to her brother who is doing school work. He ignores her and helps himself to the cheese which is placed beside him. This ad implies:

1) Women do housework - men do intellectual work
2) Women serve men and it is not necessary to acknowledge the service by saying thank you or even making eye contact
3) The voice-over says "some things never change" suggesting women have remained in this role and will continue to do so.

Helen Findlay
Toronto, Ont.
21-11-84

This ad involves a mother and daughter. It begins with the mother saying "I couldn't get daughter down the aisle, but at least I got her to the housewares department at (store name - ed.) and ends with the mother saying that now her daughter has everything she needs for her new apartment ... except a man.

The age-old story that no mother is satisfied until her daughter is married should not be allowed to continue, and is such a stereotypical portrayal of women's ambitions, both for themselves and their daughters."

Sandra Hochstein
Vancouver, B.C.
29-10-84

During this half-hour period, approximately eight advertisements were aired ... the overall effect of watching such a grouping of ads ... is that there are no female experts, readers or spokespersons. All used male authority voices and in those which did have females speaking, they were shown to be in secondary positions to the males. The cumulative effect is the impression that women do not play significant roles in any aspects of society shown in these ads -- ludicrous.

Margaret Ashford
Charlottetown, P.E.I.
2-11-83

This ad shows a young woman lying on a bed -- she tells the audience that she likes exercising because of all the clothes she can buy to exercise in. At the end of the commercial she lies further back in the bed, giggles as her skimpy shorts ride up her cute little bum and says that not all of her fits into all her clothes. This ad is degrading -- do men exercise so they can buy new clothes -- are they portrayed as giggling little boys?

Louis G. Papi
Kingston, Ont.
18-4-83

This ad shows seven or eight men using the computer for varying purposes, such as writing, business, etc. Now either women don't participate in these activities, or your computer is for male hands only.

I assume it's the latter and therefore will look for computers that are for women.

Ms Esther Rausenberg
Vancouver, B.C.
23-6-83

The scene is a beach and one man dumped in amongst throngs of youthful, buxom women scantily clad in bathing suits with their breasts protruding very prominently. As each woman passes this man (who is trying to take video tapes of them) there is a loud, mechanized wolf whistle that rings out...

The objection is that this ad places men and women into polarized camps rather than depicting them as equal, thinking human beings...

Carolyn Sanbrook
Toronto, Ont.
3-5-83

Women and men do laundry -- commercials that show men doing laundry have been produced recently and I commend the companies involved in acknowledging that reality. (When my husband does laundry, he does it because it needs to be done -- and, quite often, we share the responsibility.)

Deborah Pohl
Vancouver, B.C.
25-7-83

The disc jockey made disparaging remarks concerning a recent case brought before the Nova Scotia Human Rights Commission. (This case involved the apparent discrimination involved in allowing women fair access to lounges and bars while men have to pay a cover charge). The announcer said a) he would prefer to be in a room with as many women as possible and b) that women should be allowed to enter without paying the cover chage because they earn less money than men.

Glen Mackinnon
Halifax, N.S.
1-10-84

Mother always portrayed as servant to her children! Why don't they put their own clothes in the washing machine? Really infuriating statements by children and effacing responses by the mother.

Patricia Piner
Vancouver, B.C.
10-5-83

Advertisement depicts men with beer, joking about a duck call. One says it sounds like his mother-in-law.

Must you constantly imply that women are abominable? (Why do you never make nasty comments about fathers-in-law?)

Surely you are creative enough to advertise a product without including a put-down of women -- or are you?

Kathleen Chung
Whitby. Ont.
23-11-83

One of the potted plots for this episode introduced a woman who had been beaten by her husband for years. It showed the husband beating his wife in three separate incidents after jealous outbursts, and eventually raping her. In the end, she shoots and wounds him. The hotel manager calls the police. End of little story.

I felt that the show was capitalizing on the high-profile issue of spouse battering, not to realistically demonstrate the problem or illuminate the viewer, but to titillate him (or, less likely, her). It presented the problem of wife battering falsely and dangerously. The woman was in her mid-thirties: a mother whose children we never see, who has never worked in her life. She is beautiful, voluptuous -- but faithful. She is also portrayed as astonishingly stupid and ineffective. The response to her husband's actions is to whine and finally to shoot him, which came after some deliberation on her part, and was not simply an act of spontaneous self-defence!

Jane Woodhead
Whitehorse, Yukon
21-11-84

Some comments were positive:

This show depicted the tragedy of battered women with sensitivity. It showed how degrading and sexist the battering of women really is. Maybe some women who were watching the show and were living in the middle of an abusive situation realized it is 'not their fault' and that they 'aren't asking for it' (key phrases of those who condone the battering of women) and decided to leave. This is the kind of educational, social-issue television, I would like to see more of.

Tanya Lester
Winnipeg, Man.
29-10-84

I was surprised and pleased to hear a women's voice doing the commentary on a clip of the Calgary-Vancouver hockey game on the evening sports. It would be nice to see more women involved in sports reporting, etc. It would also be nice to see more sports clips and stories about women in sports.

Louella Lester
East Selkirk, Man.
21-11-84

CHAPTER 9. CRTC - ERIN MONITORING REPORT - A SUMMARY

A. Task Force Recommendation

As a means of monitoring and assessing the initiatives taken by the broadcasting and advertising industries, the Task Force on Sex-Role Stereotyping recommended that the CRTC undertake "periodic monitoring of broadcast commercials and programming for sex-role stereotyping."

B. CRTC Response

As a result of the publication of Images of Women, the Commission received a number of inquiries from research firms. In turn, the Commission invited these firms to submit research proposals, and five responded. After a process of selection, the contract was awarded to Erin Research Inc. and the following overall objectives were set out:

> To assist the CRTC in measuring the precise nature of sex-role portrayal by the broadcast media as a means of assessing the effectiveness of self-regulation in reducing sex-role stereotyping in the broadcast media.
>
> To accomplish this by analysing in separate reports the content of programming and advertising on English- and French-Canadian television and radio, both public and private, with regard to the way in which sex-roles were portrayed. (The summary of these reports follows. The individual reports* on which the summary is based form part of the public file and will be released shortly.)
>
> To report the findings of the analysis in a manner that is useful to the broadcasting and advertising industries and to the public at large, as well as to the CRTC.

Prior to Erin's actual gathering of data for its report, some clarifications and changes were made to the terms of reference:

1. For purposes of the Erin report, the term "sex-role stereotyping" which is used in the broadcast media guidelines, was changed to "sex-role portrayal". Where sex-role stereotyping may be perceived differently by individuals and is not easily measured, sex-role portrayal -- the way in which men and women's roles are portrayed -- may be measured in a detailed and objective fashion; the results of the analysis may then be examined within the context of sex-role stereotyping.

---

* The portrayal of sex roles in Canadian radio programming
The portrayal of sex roles in Canadian radio advertising
The portrayal of sex roles in Canadian television programming
The portrayal of sex roles in Canadian television advertising
These reports (as well as the summary) are also available in French.

2. Erin was specifically instructed to leave to the Commission any conclusions as to whether the guidelines were met and whether the self-regulatory process had been effective. The Commission wishes to arrive at this decision based on all of the evidence presented by all parties concerned.

In addition to these changes, the Commission made the following stipulations:

No comparison was to be made between sex-role portrayal on pay-television and on conventional radio and television broadcasting. The Commission considers that there are major programming differences between pay-television and conventional broadcasting such as the origin of the various productions. Furthermore, the Commission considers that pay-television programming is based on movies generally made for theatres, whereas television programming is produced for home-viewing; television programming is more immediate, whereas movies shown on pay-television are much more often set in the past; television programming also contains locally produced programs whereas pay-television does so rarely if ever. Also, the Commission considers a comparison to be inappropriate because pay-television did not form part of the original task force (discussions were undertaken separately and at a later date); pay-television did not adopt the guidelines agreed to by CAB members (except for pay-television-commissioned projects) but formed a set of its own guidelines instead; and the pay-television study is more limited in scope since it is concerned mainly with violence.

No comparison was to be made between radio and television. For the most part radio has a disc jockey style of presentation, with considerably less network programming and little or no drama; whereas television consists mainly of blocks of programs, with a considerable amount of network programming and a large amount of drama.

No comparison was to be made between English- and French-language broadcasting. The English-language media -- radio as well as television --depend more on non-Canadian (primarily US) programming and, also, to a certain extent on non-Canadian commercials; the French-language media depend more on Canadian (or at least non-US) programming and commercials.

No comparison was to be made between private and public stations or networks if private broadcasters could be identified. The Erin study was to be a study across media, across Canada; it was not to be a witch or warlock hunt against individual stations or networks -- it was to be a look at the forest, not the individual trees. It was to serve as a baseline of information that would be useful for general discussion of the system as well as for replication.

It is in regard to the latter point that the Commission wishes to point out the reasons why it was unable to respond to the Task Force's request for periodic monitoring. First, the total amount of funding available (obtained from the Commission

as well as from the Minister of Communications) was insufficient to permit two studies of the size considered necessary to obtain a statistically valid set of observations along the number of variables contemplated for inclusion in the Erin study.

Second, it was impossible to do a pure "before" and "after" study, because at the time of publication of Images of Women, the advertising industry already had its guidelines in place, and changes had already been reflected in newly-produced advertising messages.

The following pages contain a summary of all of the individual reports, as prepared by Erin Research, for purposes of this document.

THE PORTRAYAL OF SEX ROLES IN PROGRAMMING AND ADVERTISING ON CANADIAN TELEVISION AND RADIO

SUMMARY REPORT

1985

COMMISSIONED BY
THE CANADIAN RADIO-TELEVISION
AND TELECOMMUNICATIONS COMMISSION

BY

GEORGE SPEARS Ph.D.
KASIA SEYDEGART M.S.W.

E·R·I·N
RESEARCH

R.R.2 ERIN ONTARIO N0B 1T0
519-833-2449

E·R·I·N RESEARCH

November 1985

Commissioner Rosalie Gower
Canadian Radio-Television and Telecommunications Commission

In accordance with the Commission's request to perform a content analysis of the portrayal of sex roles in programming and advertising on Canadian television and radio, we are pleased to submit the enclosed report.

George Spears.

Kasia Seydegart

George Spears
Director

Kasia Seydegart
Director

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E·R·I·N RESEARCH

1. BACKGROUND

Impetus for Research

In September 1982, the Task Force on Sex-Role Stereotyping in the Broadcast Media of the Canadian Radio-Television and Telecommunications Commission (CRTC) released its report, Images of Women. This report recommended that the broadcast and advertising industries, through self-regulation, address problems and issues arising from sex-role stereotyping.

The 1982 Task Force report identifies several key elements related to the portrayal of sex roles in the media. It states, "the media do not portray women and men as equal, capable human beings". Also, the Task Force "considers the problem of sex-role stereotyping to be one of inequality and injustice rather than one of 'bad taste' ". It further states that "stereotyped images of women and girls are reinforced and perpetuated, and to some extent even seemingly legitimized, by the mass dissemination of these images in society".

Participants in the monitoring and self-regulation process include public and private broadcasters, the advertising industry, pay television, the CRTC, the federal government, the public at large and special interest groups, as well as researchers and educators.

In 1982, the Canadian Association of Broadcasters (CAB) adopted its "Private Broadcasting Voluntary Guidelines on Sex Role Stereotyping" (Appendix A) and the Advertising Advisory Board (AAB) adopted its "Guidelines" on sex role stereotyping (Appendix B).

The Task Force also recommended that the CRTC monitor and assess the effectiveness of industry self-regulation after a trial period of two years. Finally, it recommended that the CRTC publish its findings and create an appropriate forum for discussion.

Previous Research

A number of content analyses have examined sex-role portrayal on Canadian media in the last two decades. The most recent of these is the 1985 MediaWatch/Evaluation Medias report, which addresses both programming and advertising, on television and on radio. This study parallels the present report, in that it was initiated in response to the 1982 report of the CRTC Task Force on Sex-Role Stereotyping and that it covers a wide range of broadcast material.

Other research has been smaller in scope. The CBC has commissioned content analyses of its own English language television programming (Spears, Torrance, and Seydegart, 1982) and French language television programming (Caron et Mayrand, 1982). Analyses of the téléroman have been done by Mercier (1979) and Ross et Tardif (1975). Granzberg's 1983 study on the portrayal of visible minorities on television contains data on the portrayal of women as well.

Television advertising has been studied by ACTRA (1984), which documented the use of female and male voiceovers, and by Courtney and Whipple (1974, 1978, 1983), who performed more extensive analyses of advertisements and also measured viewer response to ads with different sex-role characteristics.

Published research on radio is rare, although MediaWatch/Evaluation Medias has documented the presence of female and male announcers on several Vancouver radio stations (1983).

U.S. research on sex-role portrayal in the media is extensive. Major studies include those of Gerbner and Signorelli (1979) and Dominick (1979), who charts the presence of women in U.S. prime time television since 1953.

Detailed references to the above studies and to others appear in the bibliography.

E·R·I·N RESEARCH

2. MANDATE

This report documents the portrayal of sex roles in Canadian broadcast media in the autumn of 1984, following two years of industry self-regulation. It summarizes the results of a content analysis of French language and English language media, both programming and advertising, on television and radio.

This study is the largest and most comprehensive content analysis of sex roles undertaken on Canadian media. Its mandate has been determined by the CRTC in consultation with members of the CAB, AAB, and public interest groups.

The primary purpose of the research is to document the portrayal of sex roles in Canadian broadcast media. It is important to distinguish between "sex roles", a term that implies all aspects of behaviour that women and men engage in, and "stereotypes", a much more limited term that focusses on certain crystallized aspects of sex-role behaviour and that usually carries a negative connotation. The present research is a study of sex-role portrayal in the larger sense, and not a study of stereotypes.

In accordance with the parameters established by the CRTC, the Erin Research Inc. study is set out as follows:

* The reports provide factual information on sex-role portrayal. They do not evaluate the performance of the broadcasting or advertising industries vis-a-vis their guidelines, nor do they assess the effectiveness of industry self-regulation of sex-role portrayal. Rather, they provide data that will assist the CRTC and others in making informed assessments.

* The research is based on the CAB and AAB guidelines on sex-role portrayal (Appendices A and B). The method of analysis was designed to fairly and accurately reflect the spirit of these guidelines.

* The analysis of broadcast programming is confined to Canadian television and radio stations that broadcast primarily in English or French and that are members of the CAB. Provincial educational networks, pay television channels[1], ethnic stations, and foreign stations are not included.

* Individual stations, programs, advertisers, advertisements, and personalities are not identified or discussed.

* Private sector and public sector broadcasters are compared only when this comparison does not identify the private broadcaster. In English language broadcasting, for example, comparison of CBC television with private television is possible because the private sector comprises a number of networks and independent stations. In French language television, comparison of Radio-Canada with private stations is not undertaken because all private stations are part of the TVA network.

* No direct comparisons are made between English and French language media, between television and radio, or between programming and advertising.

---

1 A content analysis of Canadian Pay Television has been conducted by Erin Research Inc. and is published separately by the CRTC.

Four reports have been produced by Erin Research Inc. to provide detailed results of the content analysis of Canadian broadcast media. These are:

The Portrayal of Sex Roles in Canadian Television Programming
The Portrayal of Sex Roles in Canadian Television Advertising
The Portrayal of Sex Roles in Canadian Radio Programming
The Portrayal of Sex Roles in Canadian Radio Advertising

The present Summary Report highlights the major findings of each of these detailed reports.

3. MAJOR TRENDS

The results of this study are based on a massive amount of broadcast material: 630 hours of television programming, 864 hours of radio programming, 1,725 television commercials, and 1,617 radio commercials. The material was selected from television and radio stations broadcasting in English and in French, across Canada.

Three general points emerge from the data. First, there are fewer women than men in almost all areas of Canadian broadcasting -- television and radio, programming and advertising. Second, the roles of women and men differ in all areas; the differences are larger in some areas and smaller in others. Third, the numerical presence of women and men in broadcast material is linked to the roles that they occupy in a complex way. Although presence and role are linked, a strategy to balance the portrayal of the sexes would have to address each of these issues separately.

3.1 PRIVATE AND PUBLIC BROADCASTING

Differences between private and public broadcasters occurred in a number of areas. In some instances, public broadcasters present a more nearly equal representation or women and men while in other cases private broadcasters do. It would be difficult to make a single generalization that adequately distinguishes between private and public sources.

It is generally true, however, that differences between public and private sources are small compared with differences between women and men.

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3.2 PRESENCE OF WOMEN AND MEN

The number of women in broadcast media is significantly smaller than the number of men in every field of broadcasting. The difference in the numbers of women and men is the single most consistent feature of the data in this report. Illustrative statistics appear in the following table.

PROPORTION OF WOMEN AND MEN IN BROADCAST MATERIAL

Type of Broadcast Material	%Female	%Male
ENGLISH TELEVISION PROGRAMMING		
Characters in children's cartoons *	16	74
Characters in adult drama	41	59
Program staff in news and public affairs	29	71
Persons interviewed in news and public affairs	21	79
FRENCH TELEVISION PROGRAMMING		
Characters in children's cartoons *	16	61
Characters in adult drama	37	63
Program staff in news and public affairs	32	68
Persons interviewed in news and public affairs	21	79
TELEVISION ADVERTISING		
Characters in English television ads	43	57
Characters in French television ads	46	54
RADIO PROGRAMMING AND ADVERTISING		
Announcers on English radio programming	12	88
Announcers on French radio programming	14	86
Voiceovers in English radio ads	9	91
Voiceovers in French radio ads	14	86

* Some cartoon characters do not have a clearly identifiable sex, thus the sum of female and male is less than 100 percent.

3.3 ROLES OF WOMEN AND MEN

The roles of women and men differ in each major area of broadcasting and advertising. In television news, for example, women are generally interviewed in a non-expert capacity while men are generally interviewed in the role of expert. In television drama, women are more often associated with home and family roles and men with paid employment roles. In television and radio advertising, men are more often cast as salespersons or experts while women are more often portrayed as consumers.

The degree of difference varies from one area of broadcasting to another. There are relatively few differences in the roles of female and male news reporters, for example, while there are more extensive differences between female and male characters in drama programs.

3.4 THE RELATIONSHIP BETWEEN PRESENCE AND ROLE

The numerical presence of women in the media and the roles that they play are linked in certain areas. This fact is important because it bears on the question, "Would equalizing the numbers of women and men in broadcasting and advertising have the effect of equalizing roles as well?"

In some instances, differences in role follow directly from differences in number. In these cases, equalizing the numbers of women and men would reduce or eliminate differences in role. In other areas, there is no necessary link between presence and role; equalizing the numbers of women and men would have no particular effect on these sex-role differences.

E-B-I-N RESEARCH

Friendship patterns provide one example of sex-role differences that are attributable, at least in part, to a lack of female characters. In children's cartoons, for example, male characters tend to have only male friends, while female characters tend to have friends of the opposite sex or of both sexes. This results from the fact that female characters, who form only 16 percent of the cartoon population, are simply too few in number to provide friends for the much larger male population. Equalizing the sex ratio would tend to decrease this difference in female and male friendship patterns. Most other differences in male-female interaction, in adult drama as well as in cartoons, are at least partially rooted in the numerical inequality of the sexes.

In other areas there is no particular link between presence and role. There is little reason to suppose, for example, that increasing the proportion of women in drama would equalize employment patterns -- that it would increase the proportion of women portrayed as managers and professionals and decrease the proportion of women portrayed as secretaries and sales clerks.

In information programming, links between presence and role seem probable in certain areas. For example, increasing the number of women interviewed in television news would probably increase the proportion of female experts in the news. (The unlikely alternative is that newscasts would reduce the number of experts they interviewed while increasing the number of non-experts.)

3.5 FUTURE DIRECTIONS

If reducing certain differences in the portrayal of women and men is desired, change must occur in two ways. First, the numbers of women who appear in programming and advertising must be increased. This is a necessary but not sufficient condition for reducing unwanted sex-role differences. Equalizing the number of women and men could reduce some unwanted differences in sex roles, but it could not eliminate all of them.

Second, the roles that women and men occupy must be examined directly with a view to increasing women's presence in some roles and decreasing it in others.

The impact of each of these measures cannot be predicted from the data used in the present study, which describes a single point in time.

4. METHOD

4.1 THE CONTENT ANALYTIC METHOD

Content analysis is an objective method of documenting the content of broadcast media. Programs and advertisements are described according to pre-defined coding systems, which provide a rigorous structure for recording the numbers of women and men who appear on the screen and the activities that they engage in.

In a newscast, for example, the numbers of female and male reporters are counted, along with the types of stories that they cover. In drama, the activities of female and male characters are described vis-a-vis home, social, employment, and leisure roles.

In all cases, the coding systems define objective events. This analysis does not judge programs as 'good' or 'bad', nor does it assess the occurrence of specific stereotypes such as 'dumb blondes' or 'male chauvinists'. To do so is to make value judgments; this research describes only the objective content of broadcasting, and not individuals' perceptions of that content.

4.2 SELECTION OF TELEVISION AND RADIO PROGRAMMING

Four samples of broadcast material were selected from cities across Canada. These cover English language television, English language radio, French language television, and French language radio. All material used in the study was drawn from these four samples.

Programs that occur more than once in the sample appear more than once in the data. For example, if a particular episode of The 'A' Team appeared in the sample on three occasions, it was included three times in the data.

TABLE 1

SAMPLE OF RADIO AND TELEVISION PROGRAMMING

Broadcast Source	Number of Broadcast Days	Number of Hours
ENGLISH TELEVISION		
CBC	7	126
CTV	7	126
Independent stations	7	126
Total	21	378
FRENCH TELEVISION		
Radio-Canada	7	126
TVA	7	126
Total	14	252
ENGLISH RADIO		
CBC AM	4	72
CBC FM	4	72
Independent AM stations	10	180
Independent FM stations	10	180
Total	28	504
FRENCH RADIO		
Radio-Canada AM	2	36
Radio-Canada FM	2	36
Independent AM stations	8	144
Independent FM stations	8	144
Total	20	360

A 'broadcast day' is the 18 hour period from 6 AM to midnight. In the English sample, each broadcast day represents a different station. For example, the television sample of 21 broadcast days includes one day of programming from each of 21 different stations. Seven of these stations are from the CBC network, 7 are from the CTV network, and 7 are independent.

E·R·I·N RESEARCH

Each station in the English language sample contributed one broadcast day of programming. This is true of both television and radio stations.

The French radio sample includes 20 broadcast days from 20 different stations. The French television sample includes 14 broadcast days but only 10 different stations; two broadcast days were taped from each Montréal and Québec City station, while one day was taped from each station in Hull, Trois-Rivières, and Sherbrooke.

Programming was taped in the cities listed below.

TABLE 2

CITIES SELECTED FOR TAPING

Medium	City
ENGLISH TELEVISION	Vancouver, Edmonton, Winnipeg, Toronto, Ottawa, Montréal, Halifax
FRENCH TELEVISION	Montréal, Québec, Hull, Trois-Rivières, Sherbrooke
ENGLISH RADIO	Vancouver, Edmonton, Toronto, Halifax
FRENCH RADIO	Montréal, Québec, Sherbrooke

Television and radio samples were each taped over a period of three weeks in order to minimize the possibility that a major news event would dominate the material and so provide an atypical picture of news and public affairs programming. Equal amounts of material were taped on each day of the week. Taping was carried out by the CRTC in September, October and November, 1984.

4.3 SELECTION OF TELEVISION AND RADIO ADVERTISING

Advertisements were selected from the samples of broadcasting described above. An advertisement is defined in this analysis as any pre-recorded paid commercial message. Advertisements do not, therefore, extend to the brief live credits that radio announcers make in the course of their programming, or to promotions that stations or networks run to promote for their own programming.

The various samples of broadcasting contain from four to five times the number of ads required for this analysis. Ads were selected from the broadcast samples by choosing every fourth or fifth one. In English language television, for example, every fifth ad was selected.

The sample of ads is therefore drawn in a balanced way from the sample of broadcasting. Each broadcast day contributes to the sample in proportion to the number of ads that it carried on that day. Ads are drawn from all parts of the country, all times of day from 6 AM to midnight, and both weekdays and weekends.

The numbers of ads selected are shown below. Differences in sample size are coincidental, resulting from the fact that the selection of ads took place before the exact number of ads in each broadcast sample was known.

TABLE 3

SAMPLE OF TELEVISION AND RADIO ADVERTISING

Sample	Number of Ads
English Television	900
French Television	825
English Radio	850
French Radio	767

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4.4 TYPES OF ANALYSIS

Two general types of analysis have been employed, analysis by item and analysis by character.

Analysis by Item

Television news, public affairs, sports, and other information programs as well as all radio programming are analyzed item by item.

In newscasts, each new story defines the beginning of an item; a 60-minute television newscast typically contains 35 to 45 news items. Items on a magazine-format program such as Drôle de Monde or Real People are typically several minutes in length. Finally, some programs consist of just one item. A quiz show in which the same contest and the same participants run throughout the program is a single item, however the start of a new game half way through the program would signal the beginning of a new item.

A number of different variables are recorded for each item. These include the presence of women and men as program hosts or anchors, reporters, and voiceovers. They also include the presence of female and male guests and interviewees. With television programming, persons shown in video coverage are also recorded.

Analysis by Character

Television drama, variety, and rock videos as well as radio and television advertising are analyzed in terms of the behaviour and attributes of each character. Characters' demographics, employment status, occupations, and family and leisure activities are described, along with such things as their involvement in physical violence and aspects of their dress.

4.5 CODING PROCEDURE

Twenty full-time coders worked on the project, ten in each language. English coders were all native speakers of English and worked only on English language material. French coders were all native speakers of French and worked only on French material. Twelve female and eight male coders were employed. Each had post-secondary education, varied work experience, or both. To minimize errors, coders worked in teams of two and worked with a different partner each week.

Coders were instructed to avoid using any prior knowledge of programs, in other words, they were to record only the information present in the program at hand. For example, a coder might know that Molly of The Beachcombers owns a restaurant. But in coding a particular episode of the program, her occupation would not be coded as restaurant owner unless the fact was apparent in the episode itself.

Reliability

'Reliability' refers to the consistency with which different persons code the same material, or with which the same persons code material at different points in time. Coders were trained to a minimum 95 percent overall reliability level on each of the coding systems. During the course of the research, reliability checks were carried out at least once per week to ensure that this minimum level was maintained.

The overall reliability level in each language and for each type of programming exceeded 95 percent. Reliability on individual variables ranged from less than 75 percent to almost 100 percent. Variables with low reliability were either excluded from the analysis, as occurred in the case of some codes regarding sex-linked language, or were collapsed in order to improve reliability. This latter strategy was followed, for example, with the variable 'occupation' in the drama coding system. Occupation was first coded using sixteen categories, but reduced to the seven that appear in this report by combining codes such as skilled and unskilled labour, and executive and professional.

B·B·I·N RESEARCH

5. ENGLISH TELEVISION PROGRAMMING

5.1 NEWS AND PUBLIC AFFAIRS

The 'item' is the basic unit of analysis for news and public affairs programming. In newscasts, most items are between 30 seconds and four minutes in length. The everyday definition of 'item' is used in this report; a new item begins each time the anchor introduces a new story. The sports reports, weather reports and special features contained in news programs are included as news items.

Items in public affairs programs are typically longer than items in newscasts; often they are 10 or 15 minutes in length.

The 109 news and public affairs programs in the sample contain 1,813 items.

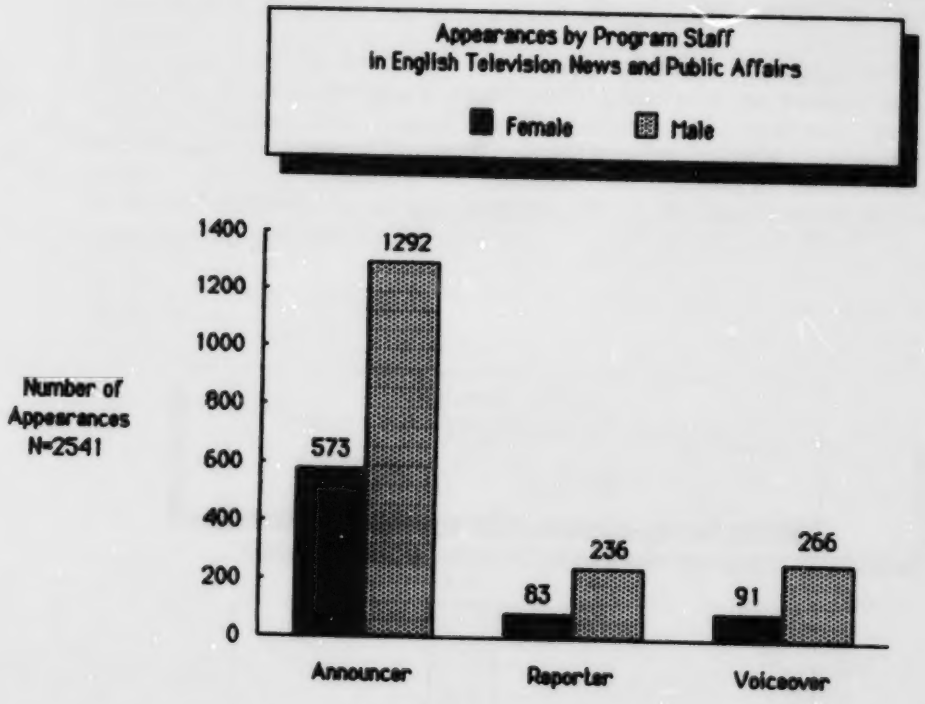
PROGRAM STAFF

Appearances by female and male program staff were recorded under three categories:

* Anchors or announcers appear in the TV studio and introduce items.
* Reporters appear on camera and report from locations outside the studio.
* Voiceovers report from locations outside the studio, but do not appear on camera.

The data below show the number of appearances by anchors, reporters, and voiceovers. If a newscast, for example, contains 10 items anchored by a woman, then 10 appearances by a female announcer would be recorded.

Women account for 29 percent of all appearances by program staff in news and public affairs programming. There is no significant difference in the proportions of women appearing as announcers, reporters, and voiceovers.



Roles of reporters were assessed on four dimensions. Female and male reporters differed on just one: compared to men, women cover more local stories than national or international stories. No significant sex differences exist on three other dimensions: 1) story topics covered, 2) presence in daytime versus evening programming, and 3) presence in the five leading items of a newscast versus later items.

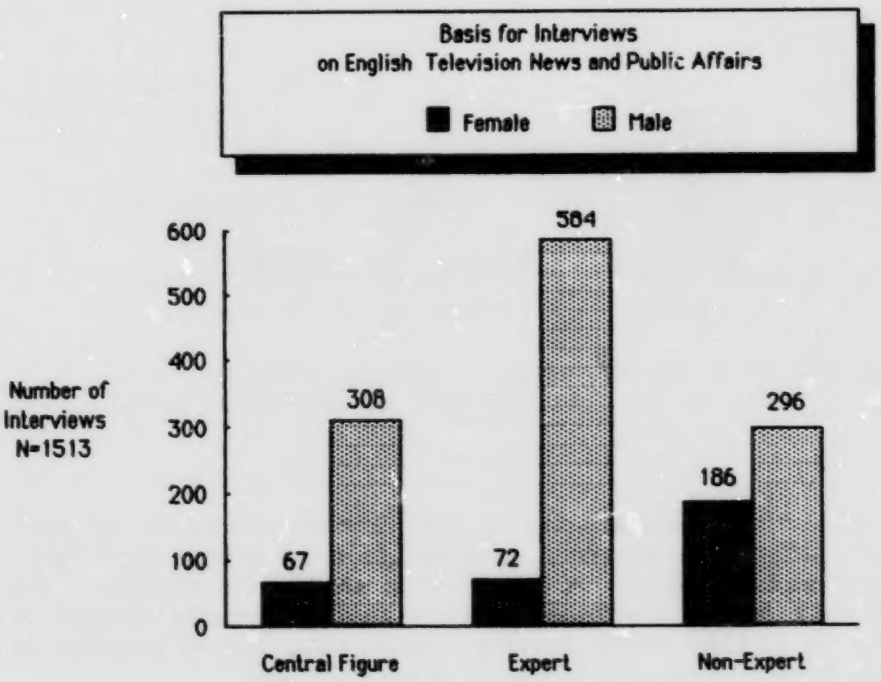
PERSONS INTERVIEWED

A very broad definition of interview applies here. All occasions on which persons other than program staff address the television audience are considered to be interviews.

Three categories of interview were examined:

* Central figures are interviewed because of their status or position, for example a prime minister or Nobel prize winner.
* Experts speak with particular knowledge or authority on the topic at hand.
* Non-experts are typically people at the scene of an event, such as witnesses to a crime or people on a picket line.

The bases on which women and men are interviewed differ significantly. The majority of women, 57 percent, appear as non-experts. The majority of men, 75 percent, appear as central figures or experts, $Chi^2=129.5$, 2df, $p<.001$.



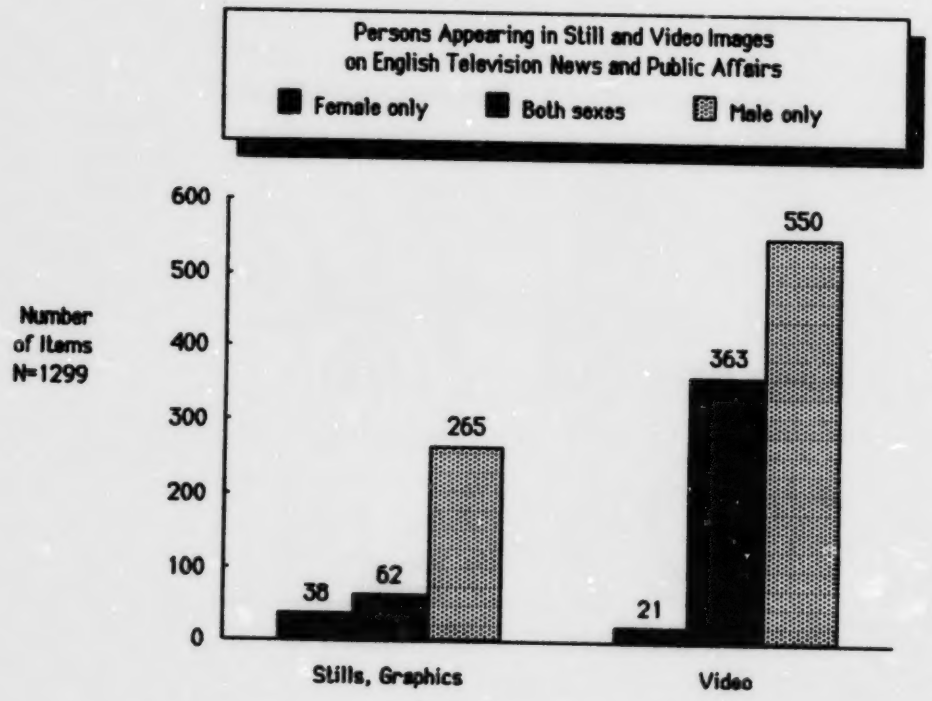
STILL AND VIDEO IMAGES

Still images, including photos, drawings, and other graphics, are often used to introduce news items. Ten percent of these portray only women, 73 percent only men, and the remaining 17 percent depict persons of both sexes.

'Video images' refers to video from locations outside the television studio. Two percent of items with location video portray only women, 59 percent show only men, and 39 percent show both. Only those persons involved in the story are recorded in these figures. In an interview that takes place on a busy street, for example, the person interviewed is counted, but people passing by in the background are ignored.

Overall, women are more often portrayed in video images than in still images. Women are present in 27 percent of items with graphics and 41 percent of items with video. Men are present in 90 percent of items with graphics and 98 percent of items with video. The difference in the sex distributions in stills and in video images is significant, $Chi^2=84.8$, 2df, $p<.001$.

Still and video images in which no people appear are not included in these data.



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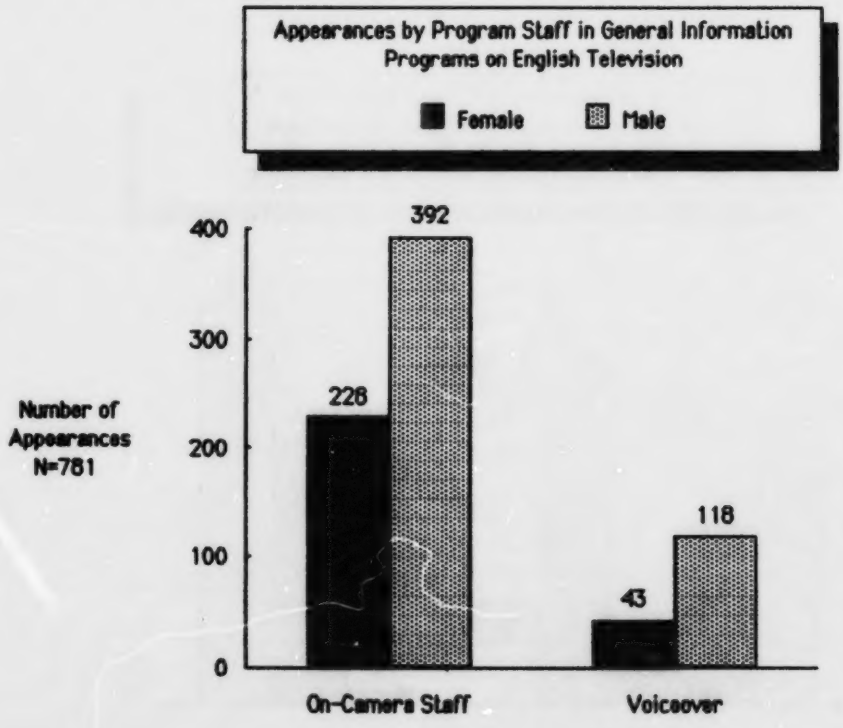
5.2 GENERAL INFORMATION PROGRAMMING

General information programming includes all adult non-fiction programming with the exception of news, sports, variety, and rock video. The 165 programs include instructional programs such as cooking and gardening programs, science and nature programs, religious programs, talk shows, and quiz shows.

PROGRAM STAFF

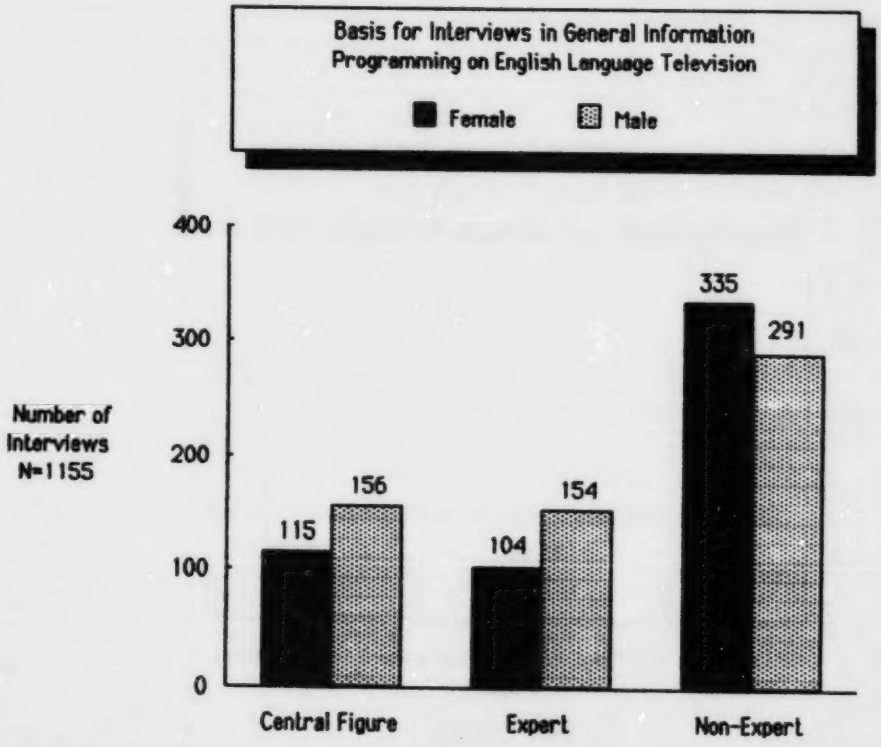
Women constitute 37 percent of on-camera staff and 27 percent of voiceovers in general information programming. The difference in the proportions of on-camera staff and voiceovers is significant, $Chi^2=5.28$, 1df, $p<.03$.



PROGRAM GUESTS AND PERSONS INTERVIEWED

Women make up 48 percent of all appearances by program guests and interviewees in general information programming.

Although the number of women and men interviewed does not differ statistically, the basis on which they are interviewed does differ, Chi^2=17.1, 2df, p<001. Women form 54 percent of non-expert appearances, but only 40 percent of central figure appearances and 42 percent of expert appearances.



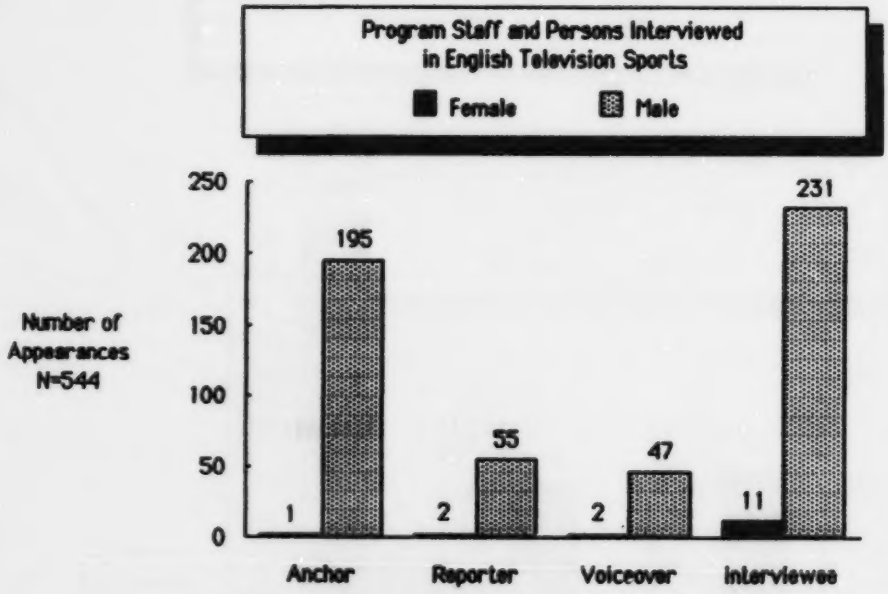
E·R·I·N RESEARCH

5.3 SPORTS

The category 'sports programming' contains 21 programs dedicated entirely to sports, such as hockey games and sports magazines. The sports portions of newscasts are not included here.

PROGRAM STAFF AND PERSONS INTERVIEWED

Of the 544 appearances by program staff and guests, three percent are by women. The total number of appearances by women is significantly smaller than the number of appearances by men, $Chi^2=481.9$, 1df, $p<.001$. The small number of appearances by women does not allow a meaningful statistical comparison of the roles of women and men.



STILL AND VIDEO IMAGES

Women appeared as spectators in the coverage of various events, but they were involved as participants in just 1 of the 32 items with still images and 14 of the 113 items with location video.

5.4 ADULT DRAMA

SAMPLE

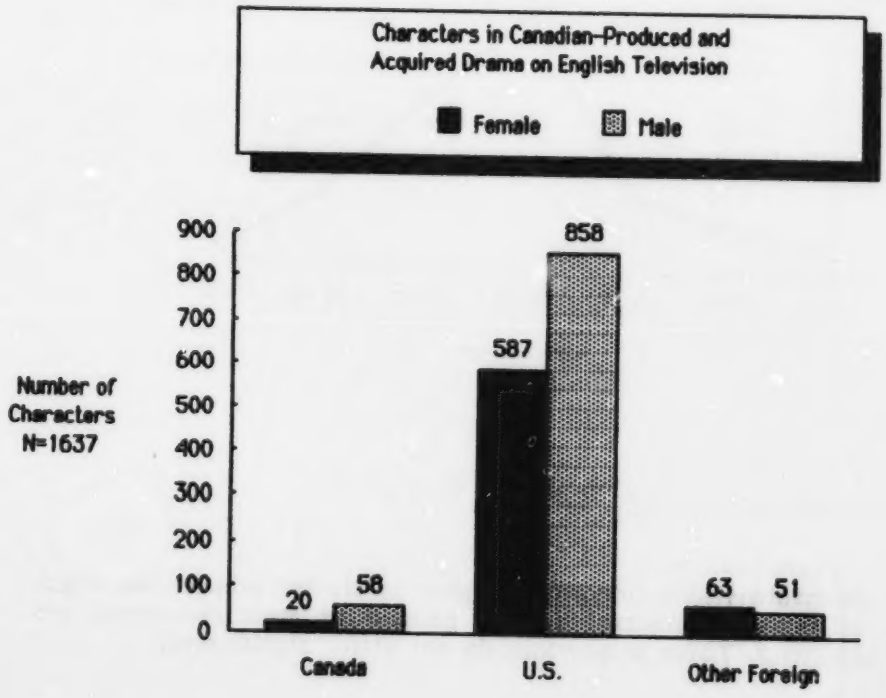
The sample of adult drama contains 116 programs. These include 8 movies, 17 'action' dramas such as The 'A' Team, 28 situation comedies, 31 soap operas, and 32 other series and specials.

FEMALE AND MALE CHARACTERS

Overall, 41 percent of the 1,637 characters are female and 59 percent are male. These proportions vary according to the type of drama program. Action dramas portray the smallest number of female characters, 31 percent, and soap operas the largest, 48 percent.

Although the number of characters in Canadian productions is sufficient to allow statistical tests -- 78, the number of programs in which they appeared is very small -- 7. A substantially larger number of programs is required to derive a stable estimate of the presence of women in Canadian-produced drama.

In the present limited sample, Canadian productions have the smallest proportion of women, 26 percent; U.S. productions follow with 41 percent, while productions from other countries, (most are from Britain), have the largest number, 55 percent, $Chi^2=17.3$, 2df, $p<.001$.

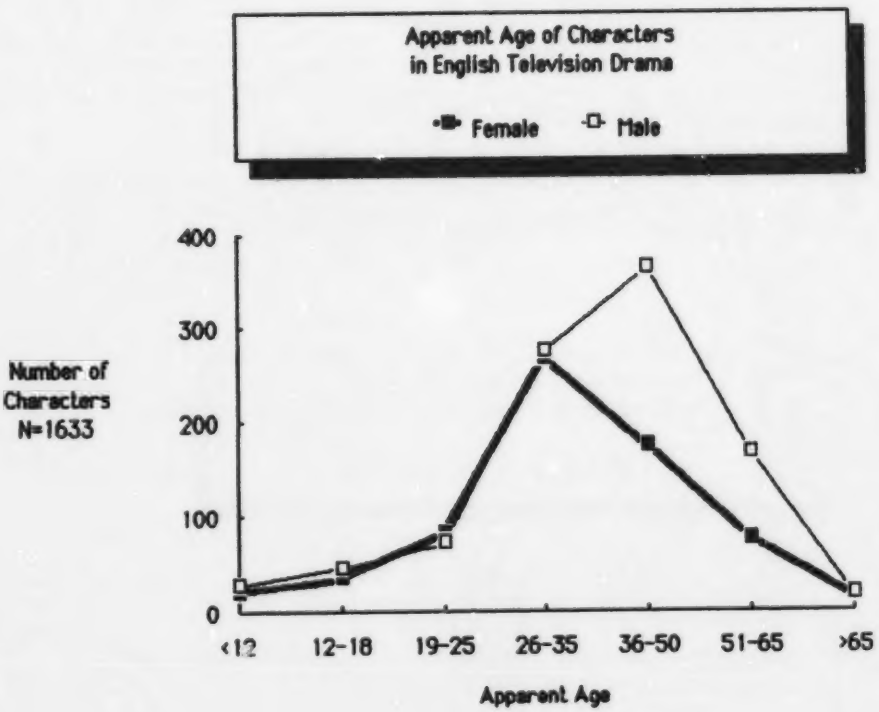


AGE OF CHARACTERS

The number of female and male characters is nearly identical in five of the seven age groups shown below. The other two groups, age 36 to 50 and 51 to 65, each contain more than twice as many men as women.

In other words, the entire difference in the proportions of women and men in drama is due to the preponderance of men aged 36 to 65.

The overall difference in female and male age distributions is significant, $Chi^2=52.1$, 6df, $p<.001$.



PRESENCE OF MINORITIES

Female and male visible minorities appear in similar proportions. Eight percent of female characters and 10 percent of male characters are visible minorities. These proportions do not differ significantly.

SOCIAL AND FAMILY ROLES

Participation in six social and family roles was measured. One of these showed no significant difference: the proportions of female and male characters who interact with children do not differ.

A significantly larger proportion of female than male characters appears in each of the five roles listed below. For example, 22 percent of adult women are portrayed as married, compared to 15 percent of adult men.

SEX DIFFERENCES IN SOCIAL AND FAMILY ROLES

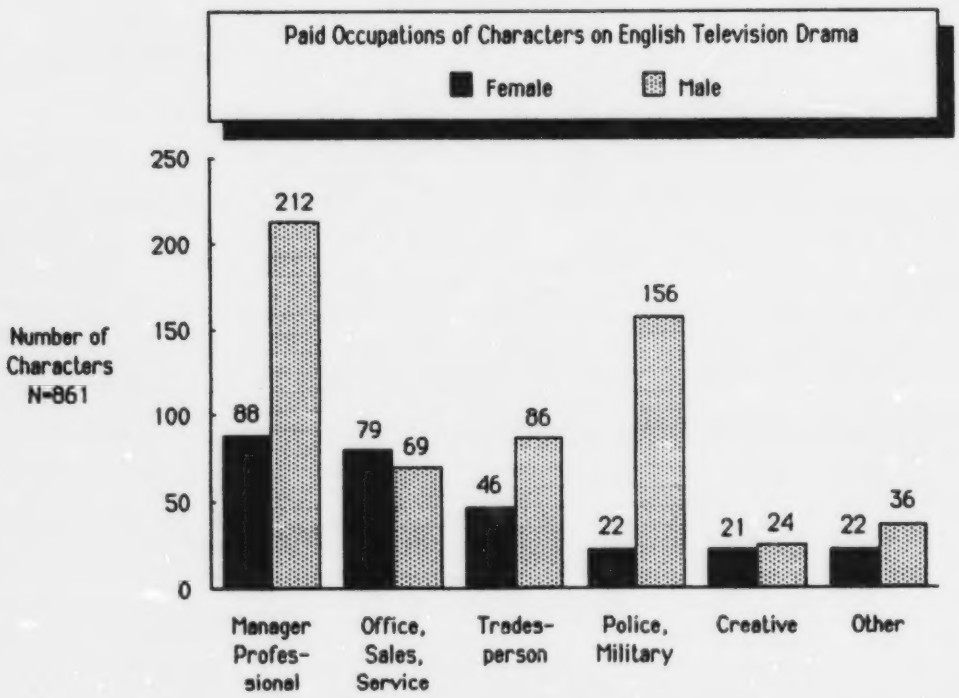
Role (significance level)	Proportion of Adult Characters	
	Female	Male
Married/living with partner ($p<.001$)	22%	15%
Present in family setting ($p<.001$)	34%	20%
Performs childcare tasks ($p<.05$)	4%	2%
Performs home management tasks($p<.001$)	10%	5%
Involved in romantic activity ($p<.001$)	24%	16%

E·B·I·N RESEARCH

PAID EMPLOYMENT

Among adult characters, 46 percent of women and 65 percent of men are portrayed as having paid employment, $Chi^2=56.5$, 1df, $p<.001$.

Compared to their 41 percent overall representation in television drama, women form a relatively large proportion, 53 percent, of the office worker/secretary/sales clerk category. They form a relatively small proportion of the manager/professional category, 29 percent, and also of the law enforcement/military category, 12 percent. The remaining job categories show little difference.

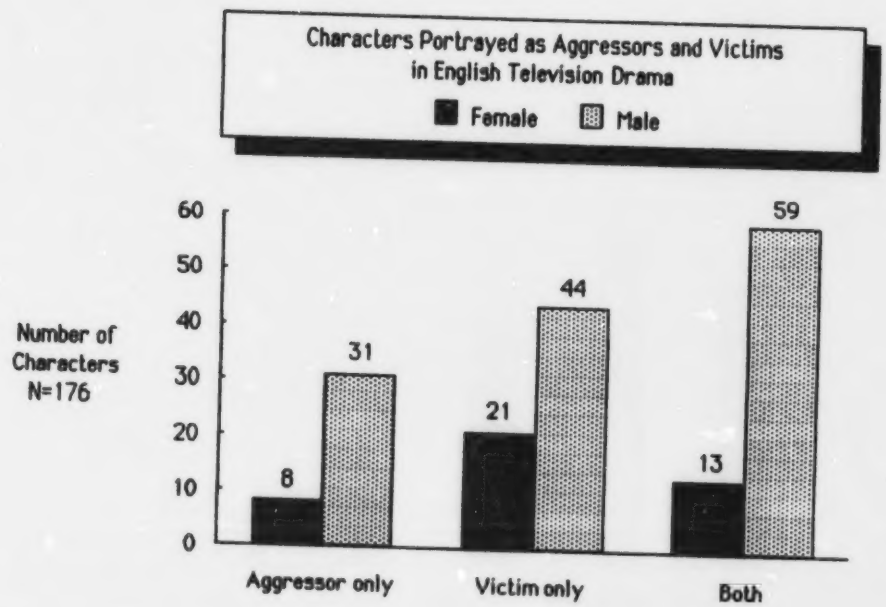


PHYSICAL VIOLENCE

A larger proportion of male characters, 14 percent, than female, 6 percent, are involved in physical violence, $Chi^2=23.0$, $1d^f$, $p<.001$. The most prevalent form of physical conflict is male versus male; this accounts for 52 percent of all characters involved in violence.

More characters of both sexes are portrayed as victims than as aggressors. There is no sex difference in this matter, $Chi^2<1$. The overall ratio of victims to aggressors is 1.2 to 1.

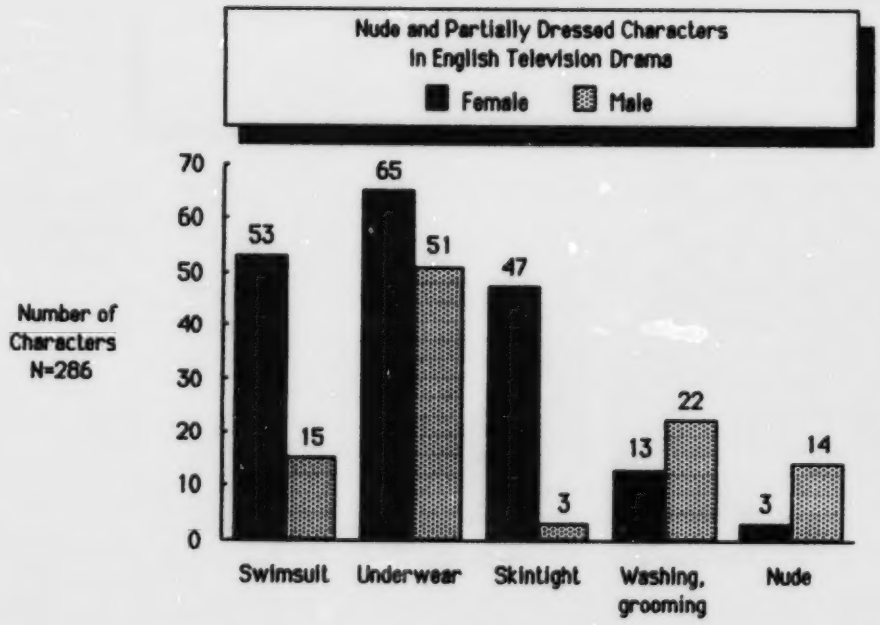
As shown below, 4.4 percent of all characters are both aggressors and victims. An additional 2.4 percent commit acts of physical violence without being victims themselves. A further 4.0 percent are victims of physical violence but not aggressors. The differences between females and males are not statistically significant.



DRESS

Sex differences in the portrayal of partially clothed or exposed bodies were examined using five categories. These describe people who appear 1) in swimsuits 2) in underwear 3) in skintight clothing 4) in the act of washing or grooming, restricted to acts that would not normally be performed in public, and 5) nude. Skintight clothing was not coded in the case of athletes or dancers.

Across all five categories, 181 instances of females and 105 instances of males were observed. Women account for 63 percent of these instances, though they are just 41 percent of characters. As shown below, there is a difference in the distributions of females and males. Proportionately more women are portrayed in swimsuits, in underwear, and in tight clothing, while proportionately more men are portrayed washing, grooming, or in the nude, $Chi^2=54.7$, 4df, $p<.001$.



ASPECTS OF PORTRAYAL SHOWING NO SEX DIFFERENCES

A number of major roles and activities, in addition to those previously mentioned, show no significant differences on the basis of sex. These are listed below.

ROLES SHOWING NO SIGNIFICANT SEX DIFFERENCE

Provision of emotional or practical assistance to others
Participation in leisure activities
Participation in indoor versus outdoor leisure activities
Appearance in urban versus rural settings

E·R·I·N RESEARCH

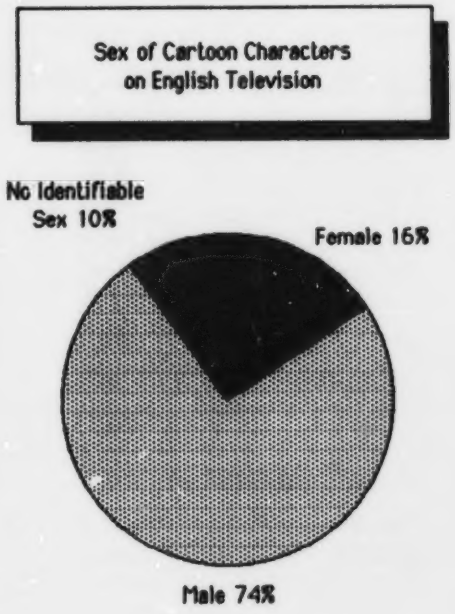
5.5 CHILDREN'S PROGRAMMING

CHILDREN'S HOSTED PROGRAMS

Programs such as Sesame Street and Mr. Dressup contained more than 700 appearances by program staff and guests. Thirty-three percent of these showed women or girls, 67 percent men or boys.

CARTOONS

The 76 cartoons in the sample portray 461 characters, 16 percent of which are female. Characters with 'no identifiable sex' in the chart below include monsters, robots, talking trees and the like.



SOCIAL AND FAMILY ROLES OF CARTOON CHARACTERS

Female and male characters differ in five of the six social and family roles measured. The sixth role in this group, romantic involvement, has too few characters of either sex to assess statistically.

A significantly larger proportion of female than male characters appears in each of the five roles listed below. For example, 18 percent of female characters are portrayed as married, compared to 5 percent of male characters.

SEX DIFFERENCES IN SOCIAL AND FAMILY ROLES

Role (significance level)	Proportion of Characters	
	Female	Male
Married/living with partner (p<.001)	18%	5%
Present in family setting (p<.01)	36%	19%
Interacts with children (p<.01)	46%	29%
Performs childcare tasks (p<.01)	15%	4%
Performs home management tasks (p<.001)	18%	2%

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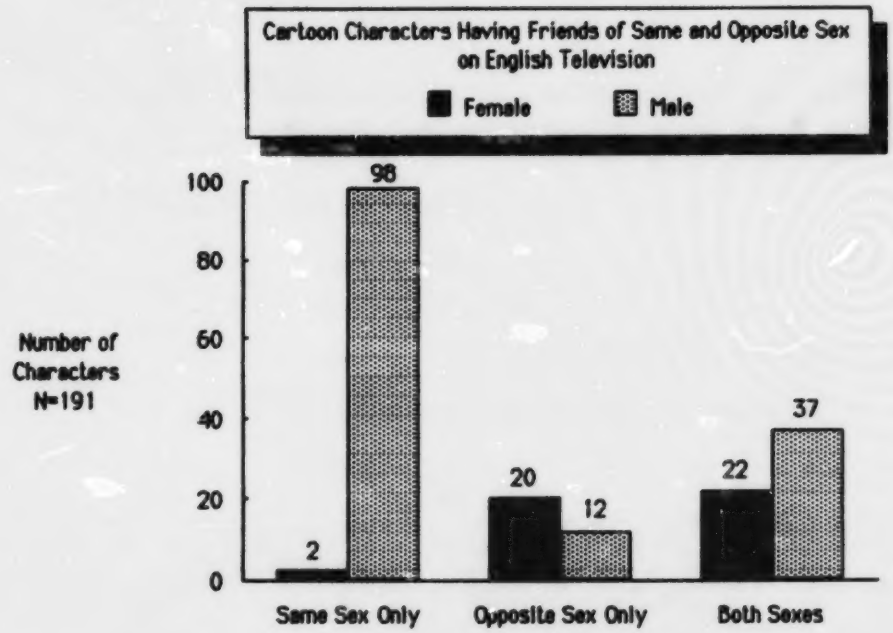
FRIENDSHIP PATTERNS OF CARTOON CHARACTERS

Female cartoon characters are more likely to be portrayed as having friends than male characters, $Chi^2=5.90$, 1df, $p<.02$. Friendship patterns also differ, as shown below. Most male characters have only male friends, while most females have either male friends or friends of both sexes, $Chi^2=59.8$, 2df, $p<.001$.



PHYSICAL VIOLENCE IN CARTOONS

The majority of cartoon characters do not commit acts of physical violence, however a larger proportion of males than of females is involved in violence.

Males are more often portrayed as aggressors. Twenty-eight percent of males and 12 percent of females are aggressors, $Chi^2=6.93$, 1df, $p<.01$.

Males are also more likely to be portrayed as victims. Thirty-one percent of males and 15 percent of females are victims, $Chi^2=6.89$, 1df, $p<.01$.

The ratio of victims to aggressors is the same for each sex. Overall, the ratio of victims to aggressors is 1.1 to 1, that is, there are 11 victims for every 10 aggressors.

CHILDREN'S LIVE DRAMA

The number of children's dramas using live actors was just 10. These programs portrayed only 32 characters, 7 female and 25 male. No statistically valid analysis of sex roles is possible on such small numbers.

5.6 VARIETY AND ROCK VIDEO

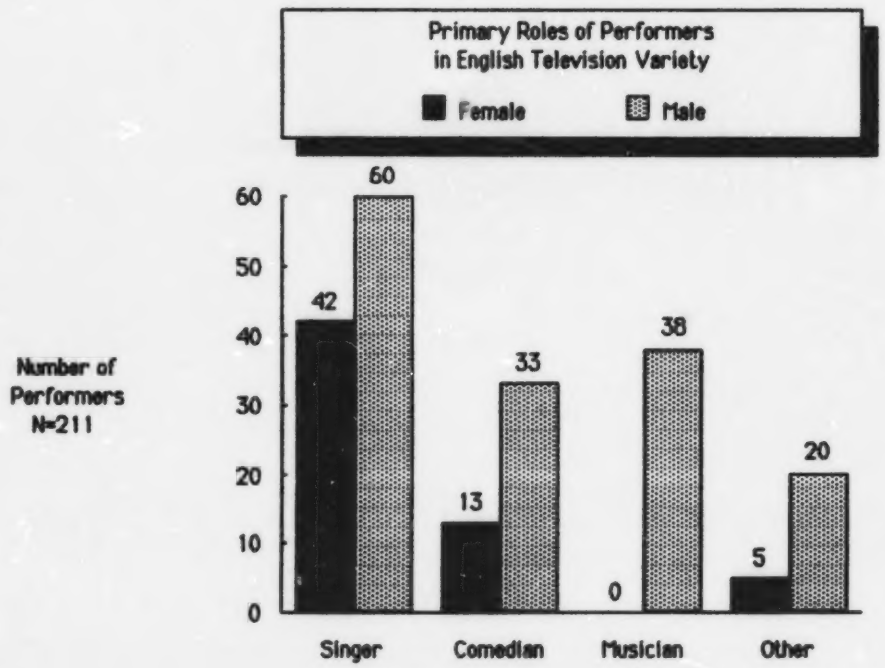
The 31 variety programs include 19 music programs, 4 comedy programs, 1 awards programs, and 7 other programs. Twenty-six programs were produced in Canada.

HOSTS AND PERFORMERS IN VARIETY

Twenty-five percent of program hosts and twenty-seven percent of performers/guests are women. These proportions do not differ significantly, $Chi^2<1$.

PRIMARY PERFORMANCE ROLE IN VARIETY

Although performers in a variety program may have two or more roles, one type of performance is usually primary. Most female performers sing as their primary performance role, while males are more evenly divided among the four roles shown below, $Chi^2=24.1$, 3df, $p<.001$.

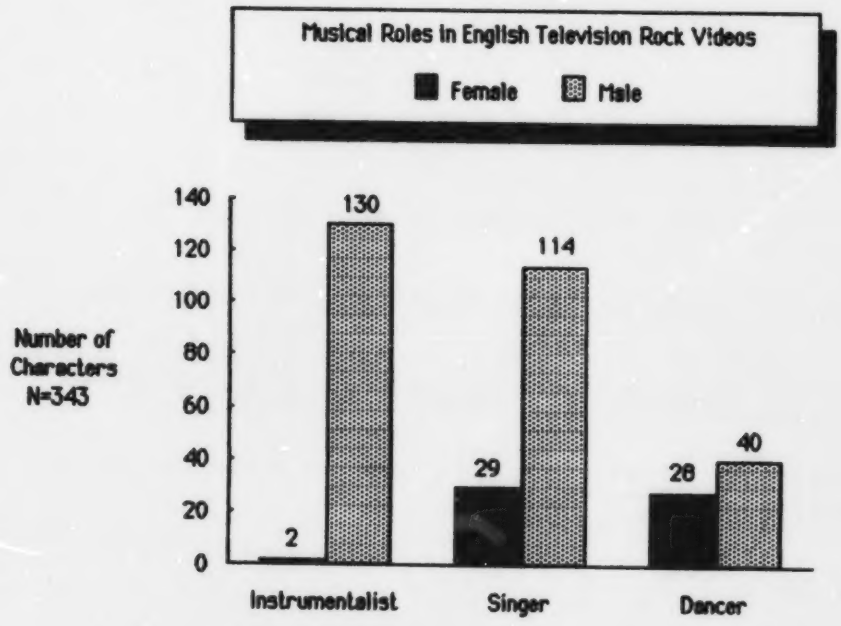


MAJOR CHARACTERS IN ROCK VIDEO

The 15 days of programming yielded 57 rock videos. In 41 of these, the musical groups were all male, in 8 the groups were all female, and in 8 they were of mixed sex.

The three major music-related activities in videos are singing, dancing, and playing musical instruments. Each person in a video can engage in none, some, or all of these roles.

Women appear least often as instrumentalists and most often as dancers. For men, the reverse is true, $Chi^2=51.2$, 2df, $p<.001$. The figures in the chart below include only major characters in videos. They include members of the performing group and also any other characters who have an individual identity within the video. The chart does not include characters who appear only as members of a crowd.



Twenty-three percent of major characters in videos are visible minorities; this is by far the largest proportion of visible minorities in any genre of Canadian television broadcasting.

6. FRENCH TELEVISION PROGRAMMING

6.1 NEWS AND PUBLIC AFFAIRS

The 'item' is the basic unit of analysis for news and public affairs programming. In newscasts, most items are between 30 seconds and four minutes in length. The everyday definition of 'item' is used in this report; a new item begins each time the anchor introduces a new story. The sports reports, weather reports and special features contained in news programs are included as news items.

Items in public affairs programs are typically longer than items in newscasts; often they are 10 or 15 minutes in length.

The 82 news and public affairs programs in the sample provided 829 distinct stories or 'items'.

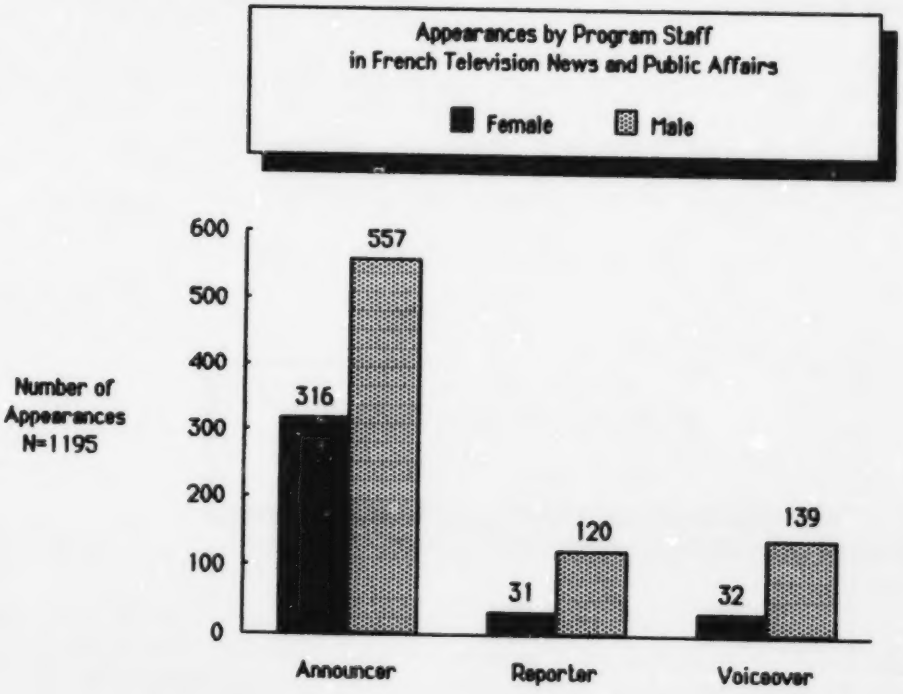
PROGRAM STAFF

Appearances by female and male program staff were recorded under three categories:

* Anchors or announcers appear in the TV studio and introduce items.
* Reporters appear on camera and report from locations outside the studio.
* Voiceovers report from locations outside the studio, but do not appear on camera.

The data below show the number of appearances by anchors, reporters, and voiceovers. If a newscast, for example, contains 10 items anchored by a woman, then 10 appearances by a female announcer would be recorded.

Women account for 36 percent of all appearances by announcers, 21 percent of those by reporters, and 19 percent of voiceovers. The difference between female and male staff for these three roles is significant, $Chi^2=30.2$, 2df, $p<.001$.



Roles of reporters were assessed on four dimensions. Female and male reporters differed on just one: compared to men, there is a weak tendency for women to cover fewer stories in the three largest topic areas, namely politics, legal issues, and economic issues, $Chi^2=3.95$, 1df, $p<.05$. No significant sex differences exist in the three other roles: 1) coverage of local versus national and international events, 2) presence in daytime versus evening programming, and 3) presence in the five leading items of a newscast versus later items.

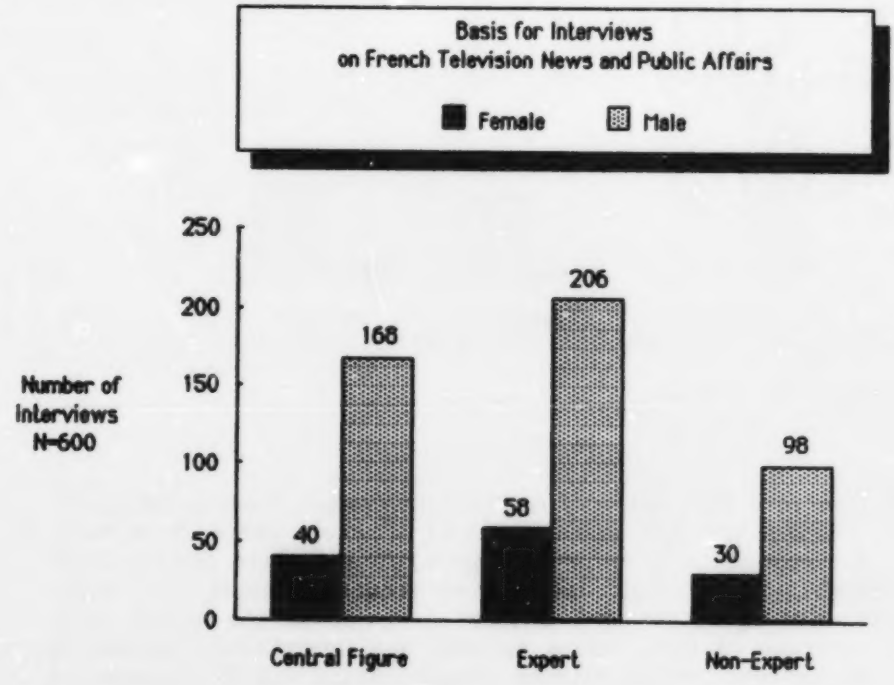
PERSONS INTERVIEWED

A very broad definition of interview applies here. All occasions on which persons other than program staff address the television audience are considered to be interviews.

Three categories of interview were examined:

* Central figures are interviewed because of their status or position, for example a prime minister or Nobel prize winner.
* Experts speak with particular knowledge or authority on the topic at hand.
* Non-experts are typically people at the scene of an event, such as witnesses to a crime or people on a picket line.

Overall, 21 percent of interviews are with women. There is no significant difference in the proportion of women found in the three categories of interview, $Chi^2 < 1$.



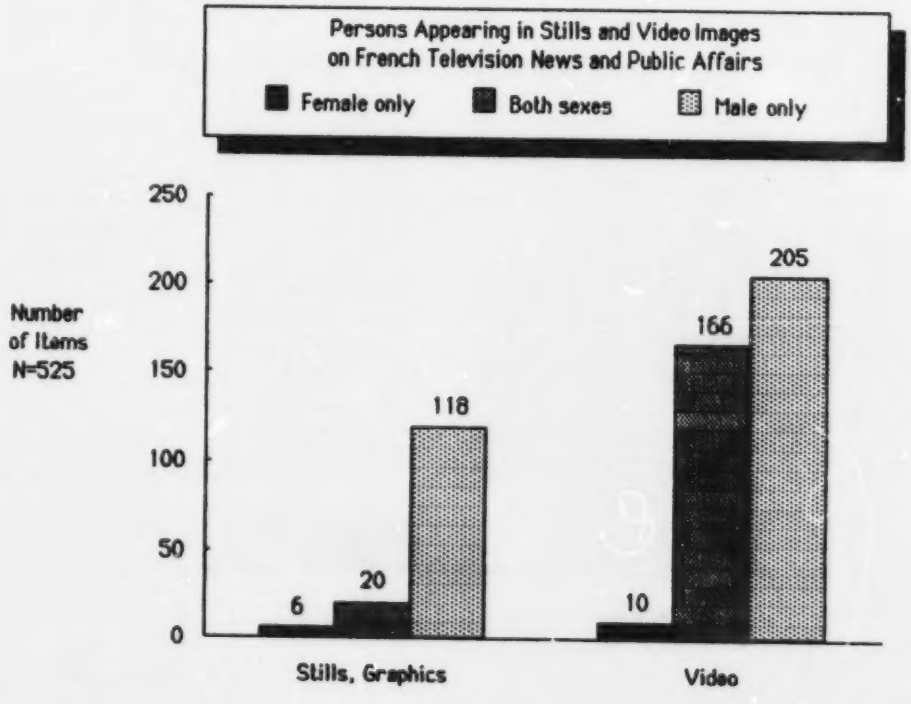
STILL AND VIDEO IMAGES

Still images, including photos, drawings, and other graphics, are often used to introduce news items. Four percent of these portray only women, 82 percent only men, and 14 percent depict persons of both sexes.

'Video images' refers to video from locations outside the television studio. Three percent of items with location video portray only women, 54 percent show only men, and 44 percent show both. Only those persons involved in the story are recorded in these figures. In an interview that takes place on a busy street, for example, the person interviewed is counted, but people passing by in the background are ignored.

Overall, women are present in 18 percent of items with graphics and 46 percent of items with video. Men are present in 96 percent of items with graphics and 97 percent of items with video. The difference in the sex distributions in stills and in video images is significant, $Chi^2=40.2$, 2df, $p<.001$.

Still and video images in which no people appear are not included in these data.

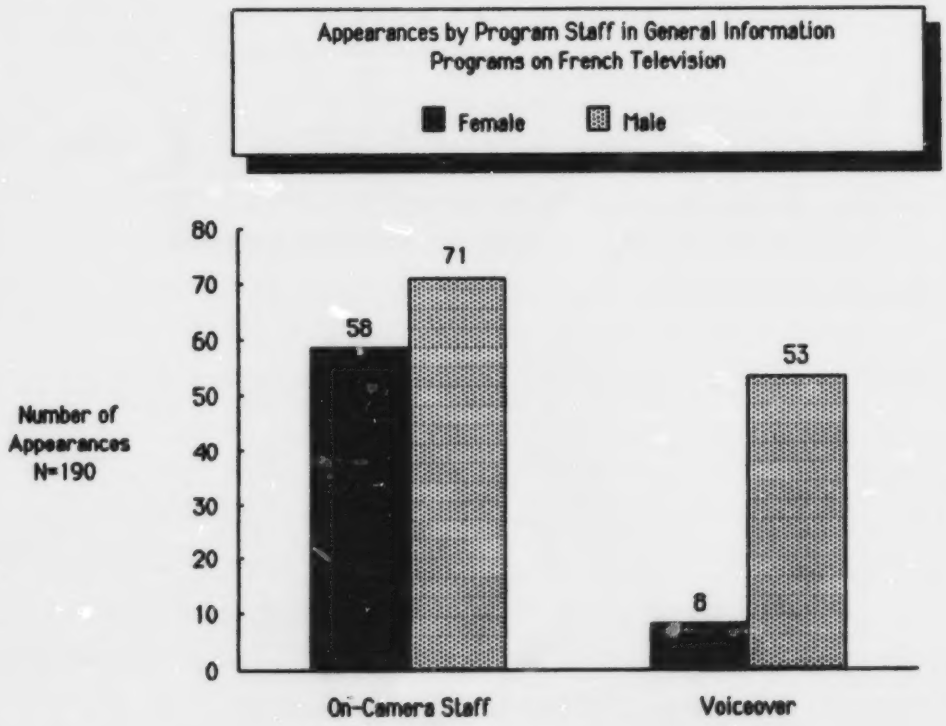


6.2 GENERAL INFORMATION PROGRAMMING

General information programming includes all adult non-fiction programming with the exception of news, sports, variety, and rock video. The 57 programs include instructional programs such as cooking and gardening programs, science and nature programs, religious programs, talk shows, and quiz shows.

PROGRAM STAFF

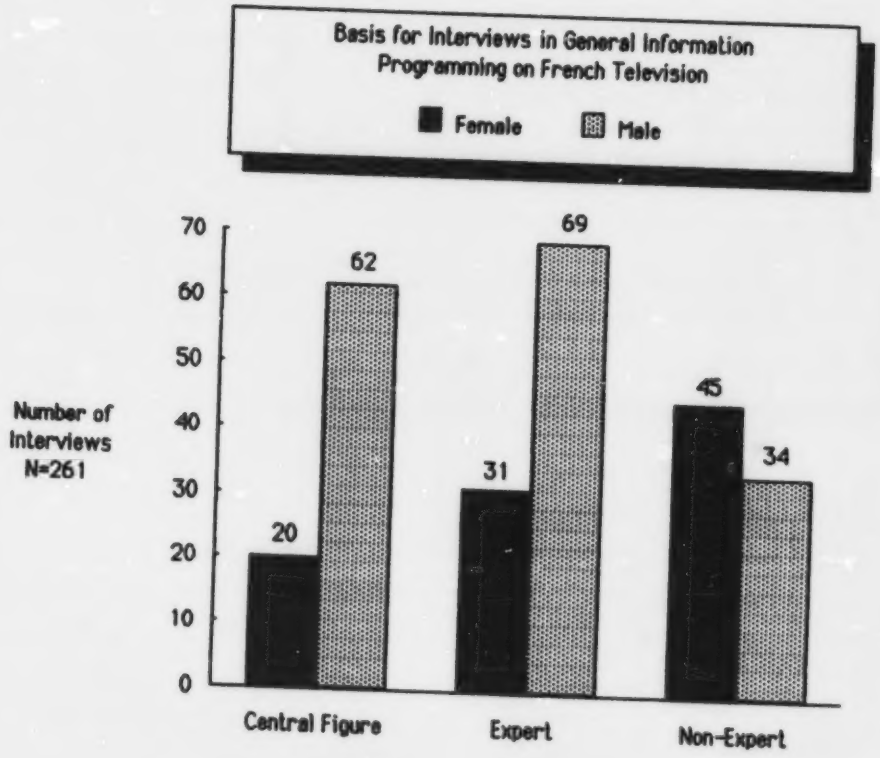
Women constitute 45 percent of on-camera staff and 13 percent of voiceovers in general information programming. The difference in the proportions of on-camera staff and voiceovers is significant, $Chi^2=17.1$, 1df, $p<.001$.



PROGRAM GUESTS AND PERSONS INTERVIEWED

Women make up 37 percent of all appearances by program guests and interviewees in general information programming.

In addition to the fact that fewer women are interviewed, the basis for interviewing women and men differs significantly, $Chi^2=20.7$, 2df, $p<001$. Women form 57 percent of non-expert appearances, but only 24 percent of central figure appearances and 31 percent of expert appearances.



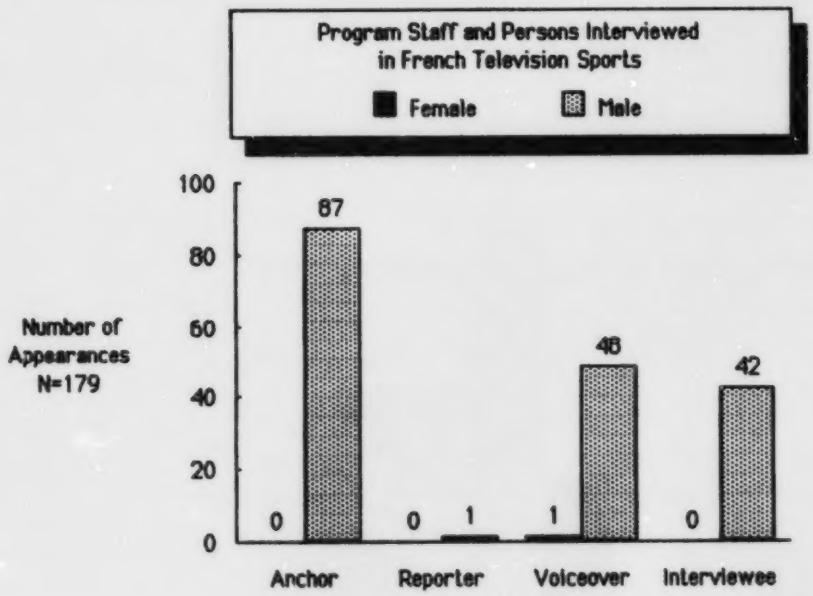
E·R·I·N RESEARCH

6.3 SPORTS

The category of 'sports programming' contains 21 programs dedicated entirely to sports, such as hockey games and sports magazines. The sports portions of newscasts are not included here.

PROGRAM STAFF AND PERSONS INTERVIEWED

Of the 179 appearances by program staff and guests, only two are by women. The total number of appearances by women is significantly smaller than the number of appearances by men, $Chi^2=171.1$, 3df, $p<.001$. The small number of appearances by women does not allow a meaningful statistical comparison of the roles of women and men.



STILL AND VIDEO IMAGES

Women appeared as spectators in the coverage of various events, but as involved participants in just two items.

6.4 ADULT DRAMA

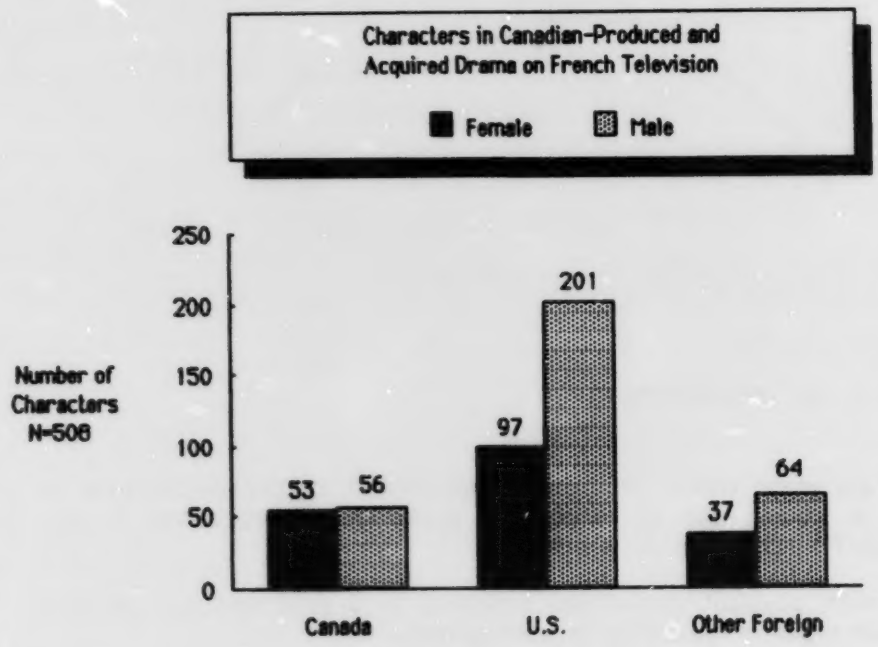
SAMPLE

The sample of adult drama contains 58 programs. These include 21 movies, 8 "action" dramas such as Le Cascadeur, 10 téléromans, and 19 other series and specials.

FEMALE AND MALE CHARACTERS

Overall, 37 percent of the 508 characters are female and 63 percent are male. These proportions vary according to the type of drama program. Action dramas portray the smallest number of female characters, 23 percent, and téléromans the largest, 49 percent.

The proportion of women and men also varies with the country in which the program originated. Canadian productions have the largest proportion of women, 49 percent; productions from other countries follow with 37 percent, while U.S. productions have the smallest number, 33 percent, $Chi^2=8.87$, 2df, $p<.02$.

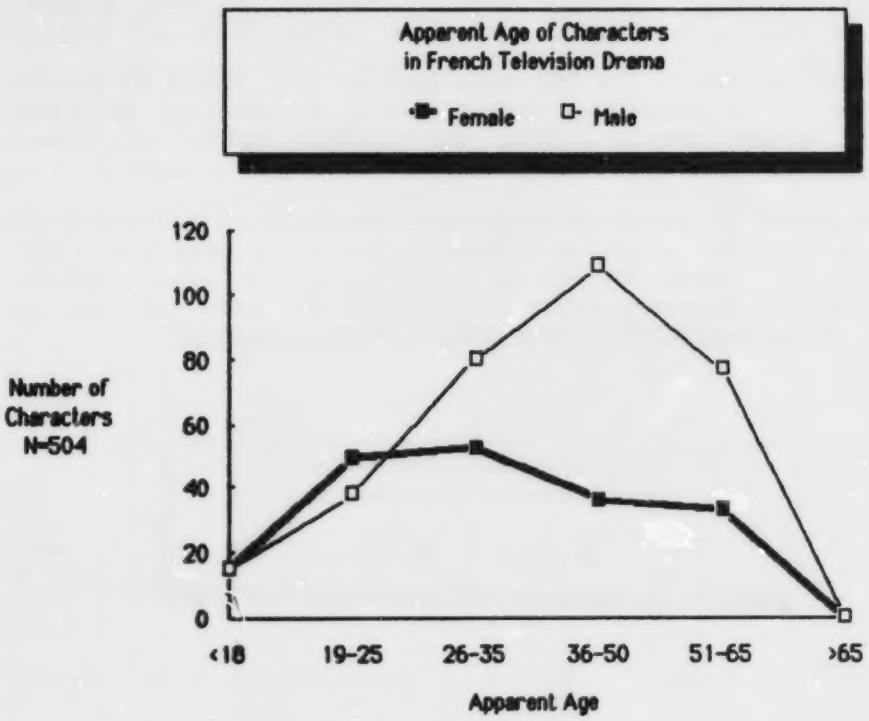


E·R·I·N RESEARCH

AGE OF CHARACTERS

The overall difference in female and male age distributions is significant, $Chi^2=20.0$ 4df, $p<.001$. (The over-65 age group, which contains no entries, was not included in this calculation.)

The sex difference is most pronounced in the 36-to-50 and 51-to-65 age groups, each of which contains more than twice as many men as women.



PRESENCE OF MINORITIES

Female and male visible minorities appeared in similar proportions, 8 percent of women and 10 percent of men. These proportions do not differ significantly from each other.

Persons with physical disabilities appeared in 5 programs and persons with other types of disability in 2 programs.

SOCIAL AND FAMILY ROLES

Participation in six social and family roles was measured. One of these showed no significant difference: the proportions of female and male characters performing childcare tasks do not differ.

A significantly larger proportion of female than male characters appears in each of the five roles listed below. For example, 35 percent of female characters are portrayed in a family setting, compared to 20 percent of male characters.

SEX DIFFERENCES IN SOCIAL AND FAMILY ROLES

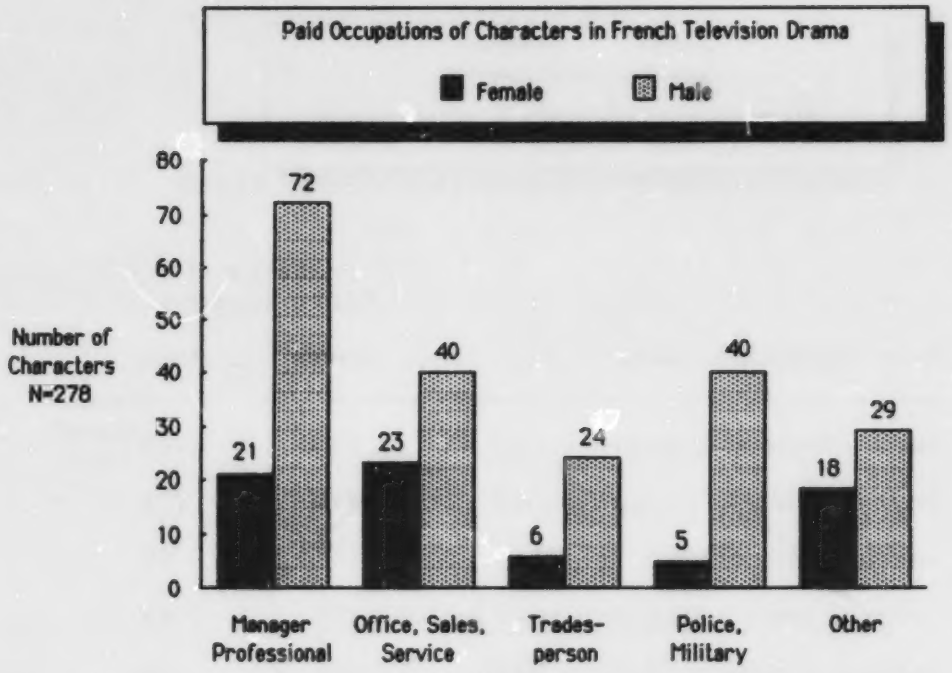
Role (significance level)	Proportion of Adult Characters: Female	Male
Married/living with partner (p<.05)	25%	17%
Present in family setting (p<.001)	35%	20%
Interacts with children (p<.02)	18%	9%
Performs home management tasks (p<.001)	17%	4%
Involved in romantic activity (p<.01)	30%	19%

B·R·I·N RESEARCH

PAID EMPLOYMENT

More men, 67 percent, than women, 43 percent, are portrayed as having paying jobs, $Chi^2=26.0$, 1df, $p<.001$.

The paid occupational roles of women and men differ as well, $Chi^2=13.5$, 4df, $p<.005$. Compared to their 37 percent overall representation in television drama, relatively few women are found in three categories, manager/professional, tradesperson, and police/ military.



PHYSICAL VIOLENCE

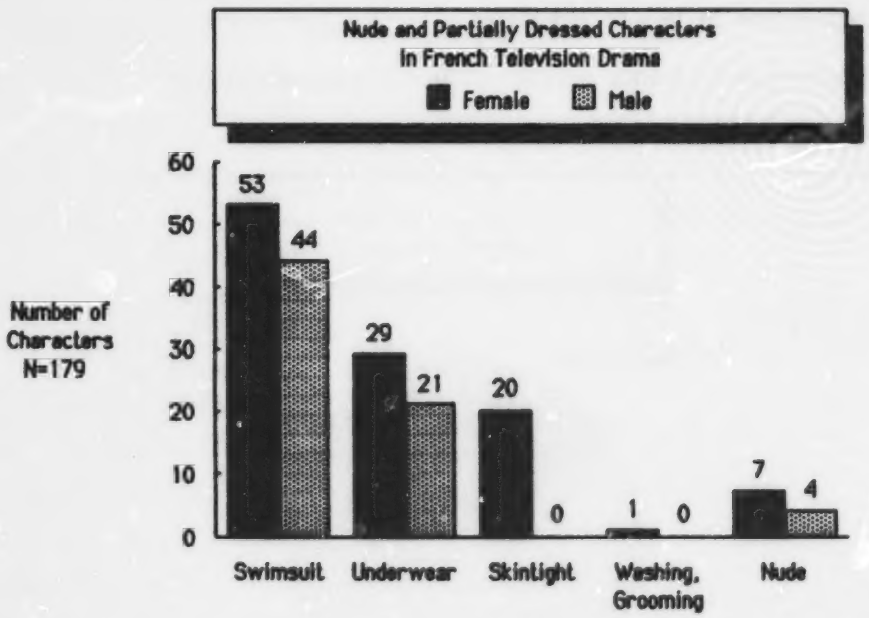
Fifteen percent of all characters are involved in some way in physical violence. The difference between female characters, 11 percent, and male characters, 17 percent, is not statistically significant.

More characters are portrayed as victims than as aggressors; approximately six victims appear for every five aggressors. There is no significant sex difference in this regard.

DRESS

Sex differences in the portrayal of partially clothed or exposed bodies were examined using five categories. These describe people who appear 1) in swimsuits 2) in underwear 3) in skintight clothing 4) in the act of washing or grooming, restricted to acts that would not normally be performed in public, and 5) nude. Skintight clothing was not coded in the case of athletes or dancers.

Across all five categories, 110 instances of females and 69 instances of males were recorded. Women account for 61 percent of these instances, though they are just 37 percent of characters. The difference in the number of women and men is significant, $Chi^2=46.0$, 1df, $p<.001$.



B·R·I·N RESEARCH

ASPECTS OF PORTRAYAL SHOWING NO SEX DIFFERENCES

A number of major roles and activities, in addition to those previously mentioned, show no significant differences on the basis of sex. These are listed below.

ROLES SHOWING NO SIGNIFICANT SEX DIFFERENCE

Presence in childcare role
Appearance as employer versus employee
Provision of emotional or practical assistance to others
Participation in leisure activities
Participation in indoor versus outdoor leisure activities
Appearance in urban versus rural settings

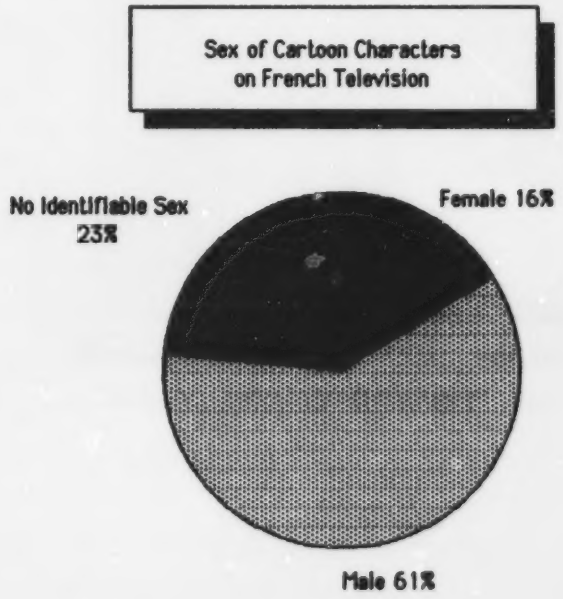
6.5 CHILDREN'S PROGRAMMING

CHILDREN'S HOSTED PROGRAMS

Programs such as Bobinot and Passe-Partout contained more than 100 appearances by program staff and guests. Fifty-eight percent of these showed women or girls, 42 percent men or boys.

CARTOONS

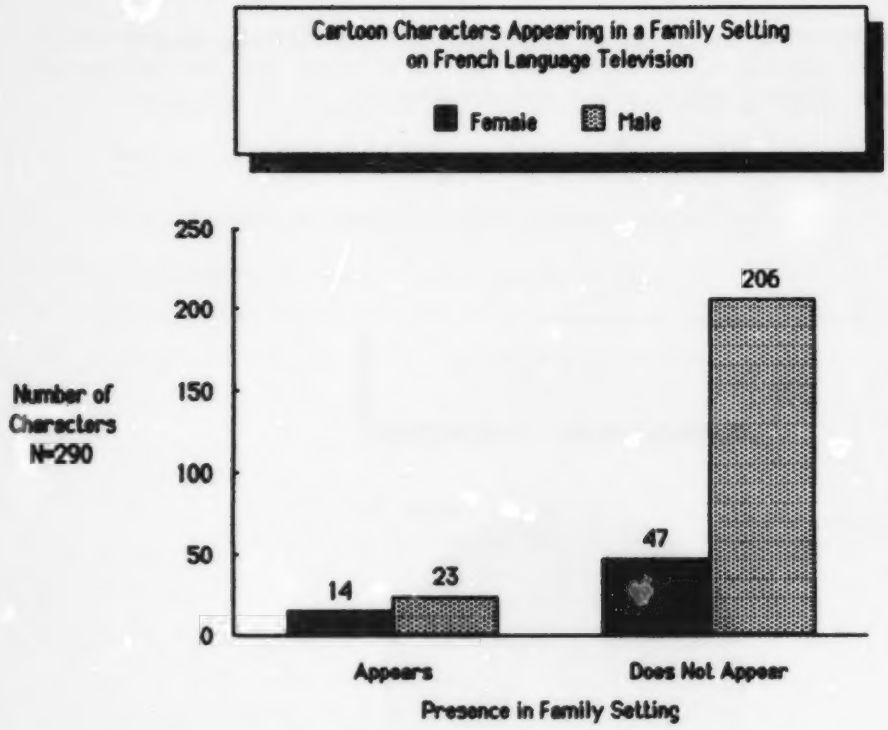
The 64 cartoons in the sample portray 377 characters, 16 percent of which are female. Characters with 'no identifiable sex' include certain monsters, robots, talking trees and the like.



SOCIAL AND FAMILY ROLES OF CARTOON CHARACTERS

More female characters, 23 percent, than male characters, 10 percent, are portrayed in a family setting, $Chi^2=6.09$, 1df, $p<.02$.

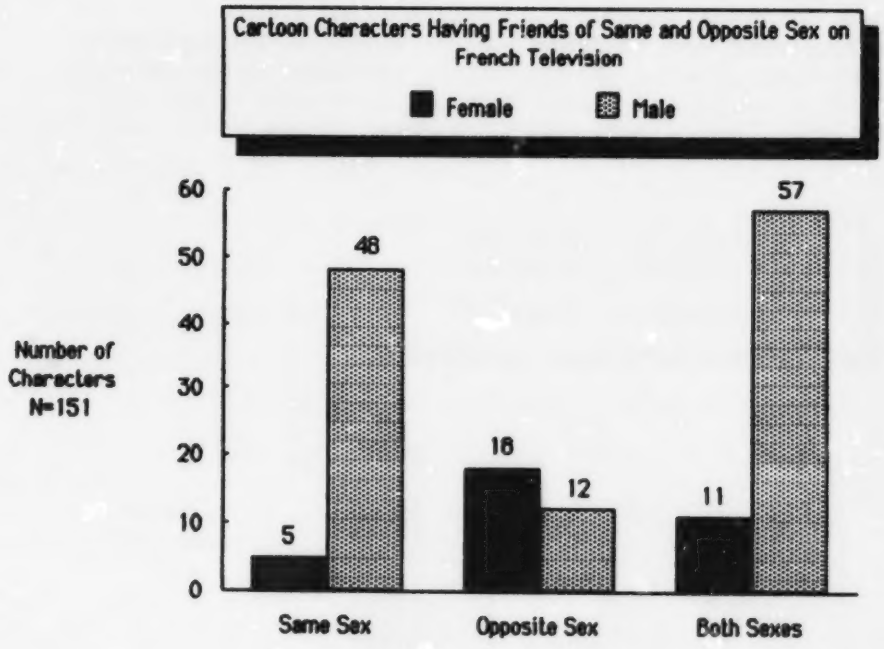
Other social and family roles measured are marital status, home management activities, childcare activities, interaction with children, and romantic involvement. Each of these contains too few characters to compare statistically, however the trend in each case is toward greater involvement of female characters.



FRIENDSHIP PATTERNS OF CARTOON CHARACTERS

Male cartoon characters are more likely to be portrayed as having friends than female characters, $Chi^2=18.0$, 1df, $p<.02$. Friendship patterns also differ by sex, as shown below. Male characters tend to have same-sex friends or friends of both sexes, while females tend to have mainly opposite-sex friends, $Chi^2=30.9$, 2df, $p<.001$.

This sex difference is dictated by the imbalance in the sex of cartoon characters: there are not enough female characters to go around.



E·R·I·N RESEARCH

PHYSICAL VIOLENCE IN CARTOONS

The majority of cartoon characters do not commit acts of physical violence, however a larger proportion of males than of females is involved in violence. Twenty-seven percent of males and 13 percent of females are involved in violence in some way.

There are too few female cartoon characters to compare the roles of females and males as aggressors and victims.

CHILDREN'S LIVE DRAMA

Ninety human characters appeared in children's live drama. Forty-four of these were female and 46 male. The difference is not significant, however the total number is too small to allow more detailed assessment.

6.6 VARIETY

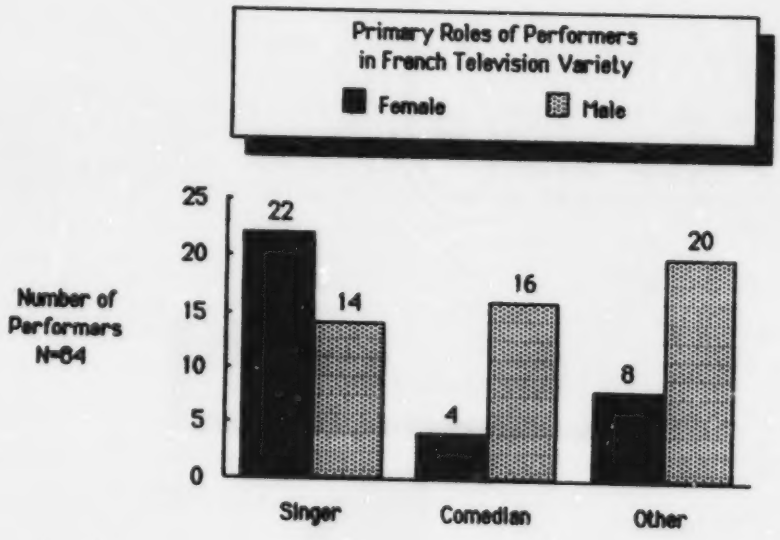
The 17 variety programs comprise 11 mixed variety programs and 6 programs devoted to specific themes such as rock music or comedy.

HOSTS AND PERFORMERS IN VARIETY

Fifteen percent of program hosts, 40 percent of performers, and 25 percent of interview guests are women.

PRIMARY PERFORMANCE ROLE IN VARIETY

Although performers in variety programs may have two or more roles in a program, one type of performance is usually primary. Most female performers have singing as their primary performance role, while males are more evenly divided among the three roles shown below, $Chi^2=11.5$, 2df, $p<.01$.



ROCK VIDEO

Too few rock videos occurred in the sample of French television to allow quantitative analysis.

B·B·I·N RESEARCH

7. ENGLISH TELEVISION ADVERTISING

GENERAL DESCRIPTION OF ADS IN THE SAMPLE

Presence of Women and Men

The sample of 900 ads contained 2,876 persons. Forty-three percent of these are women and 57 percent are men.

Distribution of Product or Service

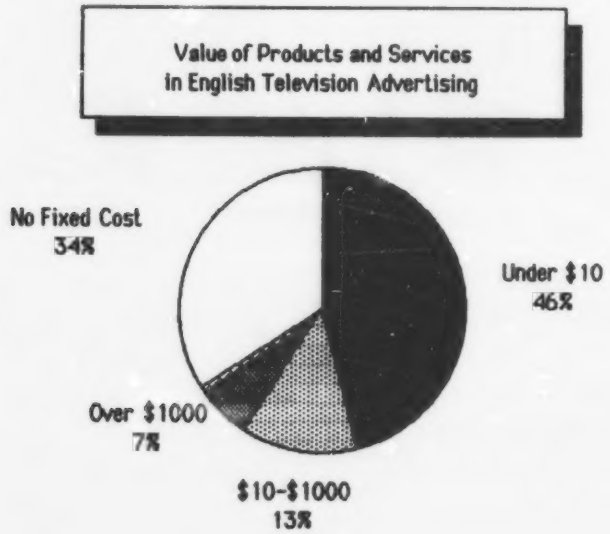
Eighteen percent of ads promote locally distributed products and services such as retail outlets; 82 percent promote national or regional items.

Users of Advertised Products

Ninety-three percent of ads promote products that are used by both sexes. Four percent promote products such as women's clothing that are intended exclusively for women, and 1 percent promote products intended only for men.

Cost of Products Advertised

As shown below, the largest group of ads promotes products or services that cost less than ten dollars. Goods and services having 'no fixed value' include restaurants, retail outlets, airlines, telephone service and other instances in which cost varies with the product or service chosen.

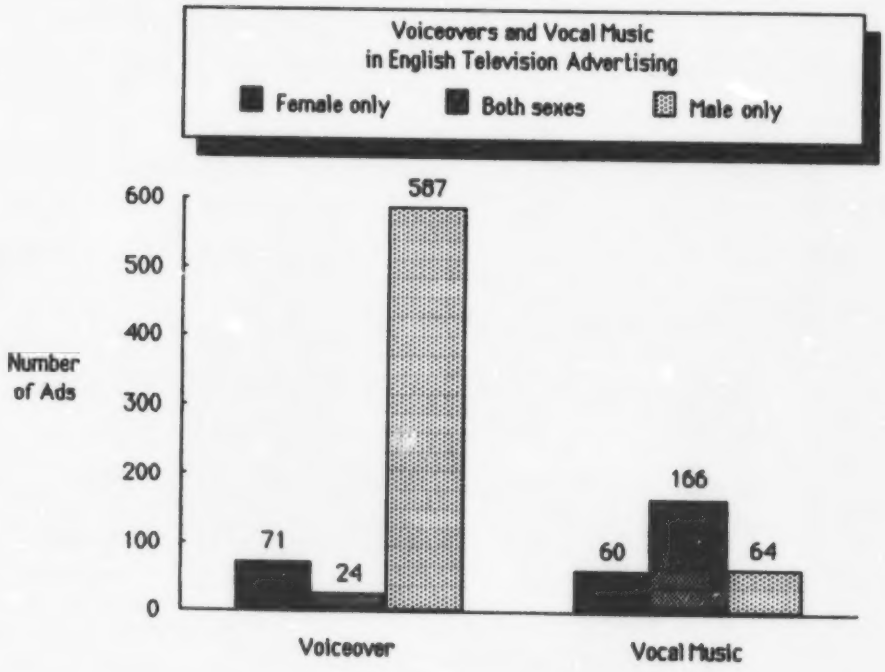


VOICEOVERS AND VOCAL MUSIC

Voiceovers are present in 76 percent of ads and vocal music in 32 percent.

Among those ads with voiceovers, 86 percent have just male voices and 10 percent have just female voices.

Ads with vocal music, by contrast, are evenly balanced between those with female and male vocalists. The use of women and men as voiceovers and vocalists differs significantly, $Chi^2=440.8$, 2df, $p<.001$.



E-R-I-N RESEARCH

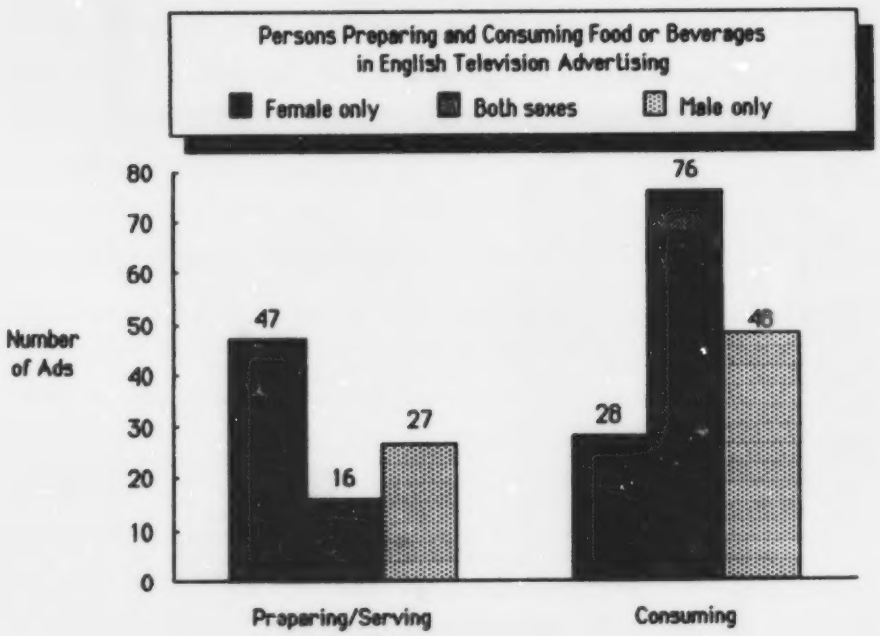
PREPARATION AND CONSUMPTION OF FOOD AND BEVERAGES

People are seen preparing, serving, or consuming food and beverages in 178 ads, 20 percent of the sample.

Ads that show the preparation of food tend to feature women and girls. Fifty-two percent show only women preparing food while 30 percent show only men. The remaining 18 percent show both sexes.

Ads that show the consumption of food tend to feature men and boys. Thirty-two percent show only men, 18 percent show only women, and the remaining 50 percent show both sexes.

The portrayal of women and men as preparers and consumers of food differs significantly, $Chi^2=36.3$, 2df, $p<.001$.



PRESENCE OF MINORITIES

Five percent of all women appearing in ads are visible minorities. This is significantly less than the proportion of men, 8 percent.

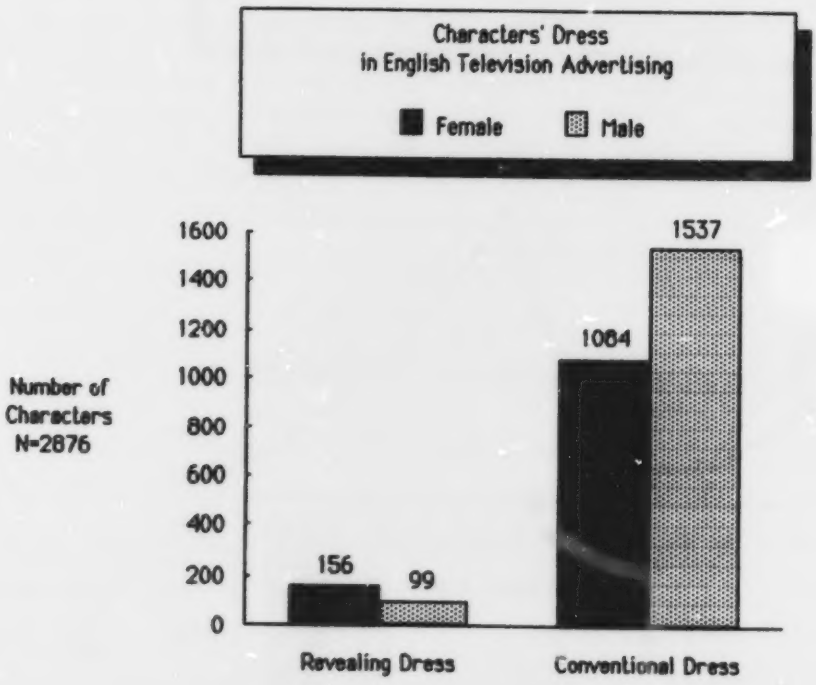
People with disabilities were present in four ads, 0.4 percent of the total. All four were sponsored by charitable organizations.

DRESS

Sex differences in the portrayal of partially clothed or exposed bodies were examined using four categories. These describe people who appear 1) in swimsuits 2) in underwear 3) in skintight clothing 4) in the act of washing or grooming, restricted to acts that would not normally be performed in public. Skin-tight clothing was not coded in the case of athletes or dancers.

Significantly more women than men, 13 percent versus 6.1 percent, fell into one or more of these categories, $Chi^2=36.4$, 1df, $p<.001$.

In five categories of ad there could potentially be a direct relationship between the product and the exposure of women's and men's bodies. These categories are clothing, feminine hygiene products, health and beauty, leisure and sports, and tourism. Removing these ads reduces the proportion of exposed characters only marginally, to 10.7 percent of women and 5.1 percent of men. The difference between the sexes remains significant, $Chi^2=21.6$, 1df, $p<.001$.



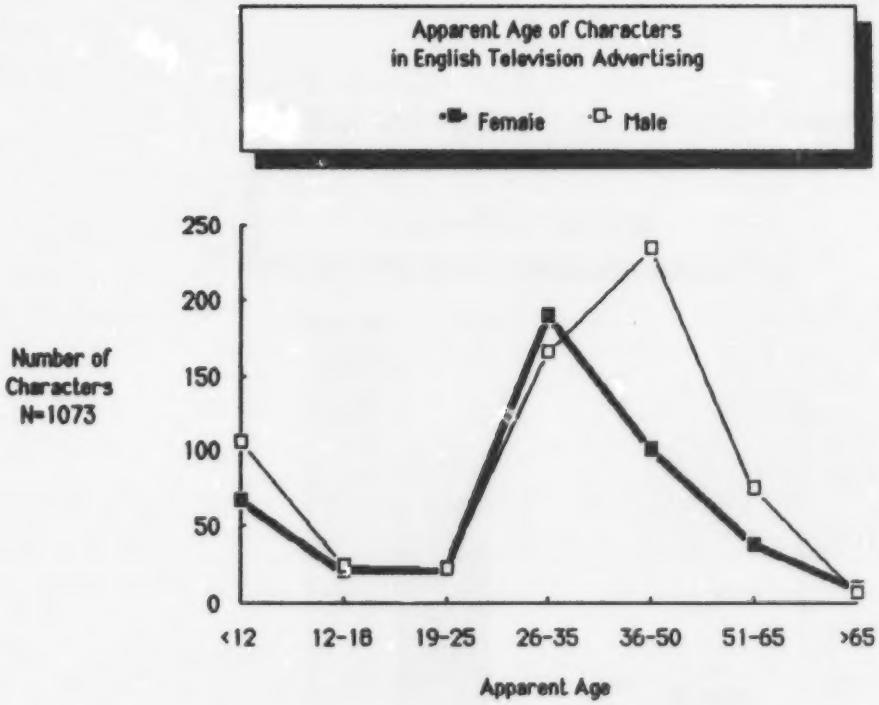
E·R·I·N RESEARCH

AGE DISTRIBUTION OF MAJOR CHARACTERS

Just over 1,000 persons in the sample of ads were coded as 'major characters', that is, the ad provides sufficient information on family role or employment or leisure activities to code the character in some detail. In general, only characters with speaking roles are included.

There are more male characters in two age groups: boys under 12 and men aged 36 to 65. In other age groups, the numbers of females and males are very similar.

Overall, the difference between women and men is significant, $Chi^2=44.6$, 6 df, $p<.001$.



ROLES OF MAJOR CHARACTERS

Three major role types were defined.

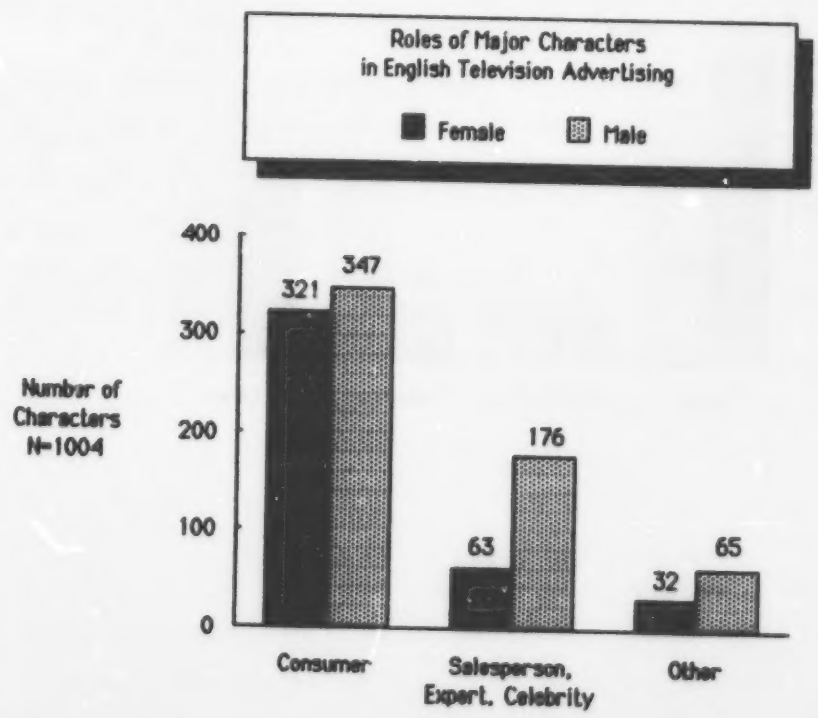
1. The sales role includes all characters who directly promote the product. Characters who play salespersons, expert authorities, and interviewers are included, as are celebrities who endorse the product.

2. The consumer role includes all characters who play consumers or potential consumers of the product. 'Potential' consumers are associated with the product in some way, even though they may not be seen with it; people travelling to a restaurant are considered consumers, even though they may not actually enter the restaurant.

3. Ten percent of major characters are not associated with the product in either of these ways, and are described here simply as other roles.

Women appear proportionately more often as consumers and proportionately less often as salespersons or experts.

The consumer role includes 77 percent of major female characters and 59 percent of major male characters. The sales role includes 15 percent of women and 30 percent of men. The differences are statistically significant, $Chi^2=37.3$, 2df, $p<.001$.



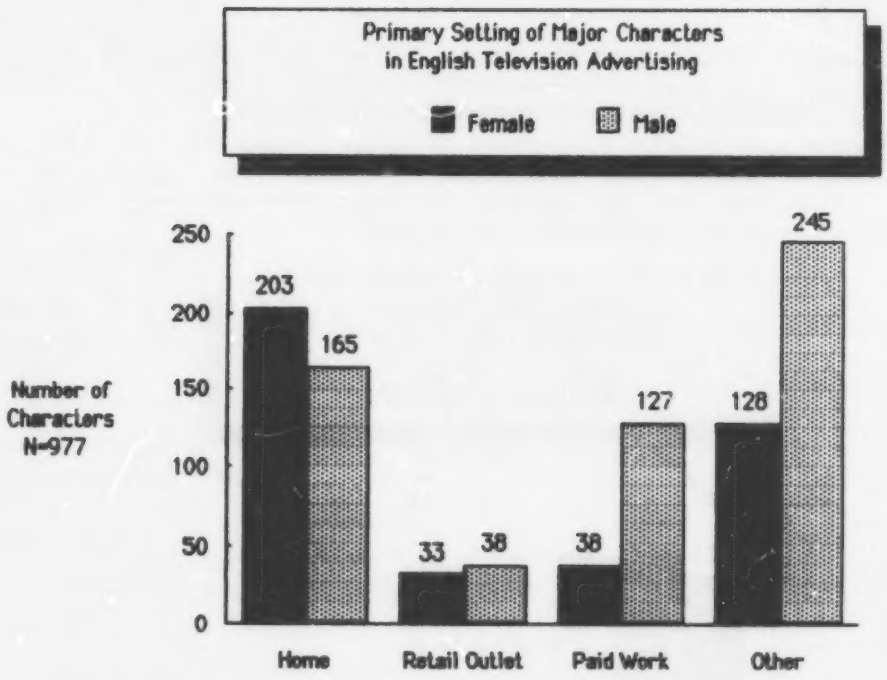
E·R·I·N RESEARCH

EMPLOYMENT AND PRIMARY SETTING OF MAJOR CHARACTERS

A significantly smaller proportion of women, 16 percent, than of men, 37 percent, is portrayed having paid employment, $Chi^2=48.2$, 1df, $p<.001$.

Related to the difference in paid employment, the settings in which female and male characters appear are different. Proportionately more women are portrayed in the home, while proportionately more men are portrayed in paid work settings or other settings, $Chi^2=60.2$, 3df, $p<.001$.

The 'other settings' in the chart below include a wide variety of locations, such as out-of-doors, leisure activities, and travelling in cars or airplanes.



HOME, FAMILY AND SOCIAL ROLES OF MAJOR CHARACTERS

Women are significantly more likely than men to appear in each of the five dimensions of home, family, and social life listed below. For example, 14 percent of major female characters are seen performing home management tasks, compared to 4 percent of major male characters. In each case, differences are beyond the .001 level of statistical significance.

SEX DIFFERENCES IN SOCIAL AND FAMILY ROLES

Role	Proportion of Major Characters	
	Female	Male
Present in family setting	35%	20%
Interacts with children	28%	18%
Performs child care role	10%	2%
Performs home management tasks	14%	4%
Involved in romantic activity	6%	3%

G·B·I·N RESEARCH

ACTIVITIES EXHIBITING NO SEX DIFFERENCES

No significant sex differences occur in the following areas:

Friendship

Women and men are equally likely to have friends, of the same sex or of opposite sexes.

Leisure

Equal proportions of women and men are shown engaging in leisure activities. There is no significant sex difference on the basis of indoor versus outdoor activities.

Vehicles

Equal proportions of women and men are seen driving or riding in vehicles. There is no significant difference in the portrayal of women and men as drivers and passengers.

Urban versus Rural Setting

Women and men are portrayed in equal proportions in urban and rural settings.

8. FRENCH TELEVISION ADVERTISING

GENERAL DESCRIPTION OF ADS IN THE SAMPLE

Presence of Women and Men

The sample of 825 ads contained 2,375 persons. Forty-six percent of these are women and 54 percent are men.

Distribution of Product or Service

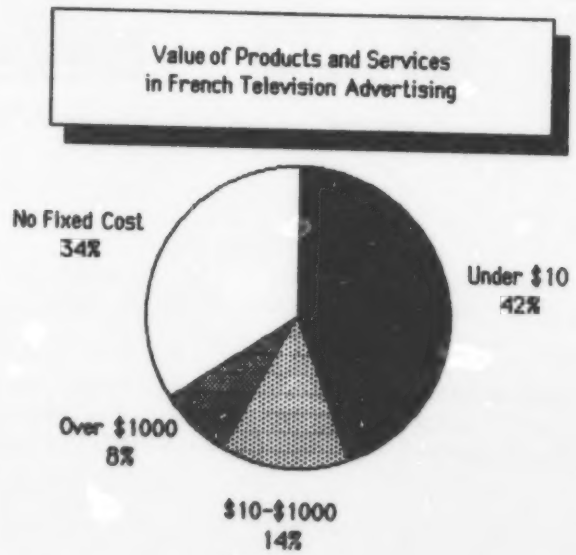
Thirty-two percent of ads promote locally distributed products and services such as retail outlets; 68 percent promote national or regional items.

Users of Advertised Products

Ninety-two percent of ads promote products that are used by both sexes. Four percent promote products such as women's clothing that are used exclusively by women, and 3 percent promote products used only by men.

Cost of Products Advertised

As shown below, the largest group of ads promotes products or services that cost less than ten dollars. Goods and services having 'no fixed value' include restaurants, retail outlets, airlines, telephone service, and other instances in which cost varies with the product or service chosen.



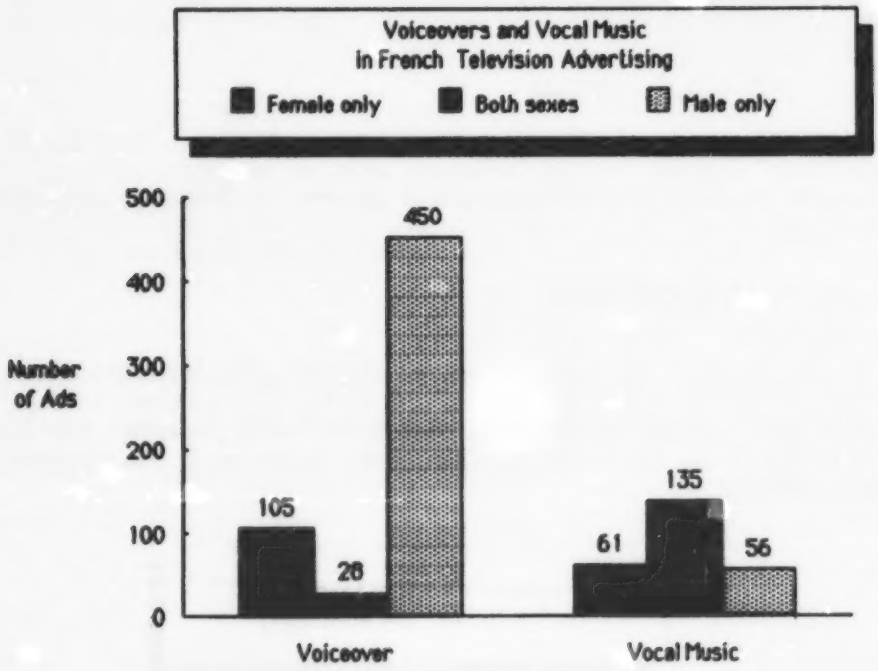
E·B·I·N RESEARCH

VOICEOVERS AND VOCAL MUSIC

Voiceovers are present in 71 percent of ads and vocal music in 32 percent.

Among those ads with voiceovers, 77 percent have just male voices and 18 percent have just female voices.

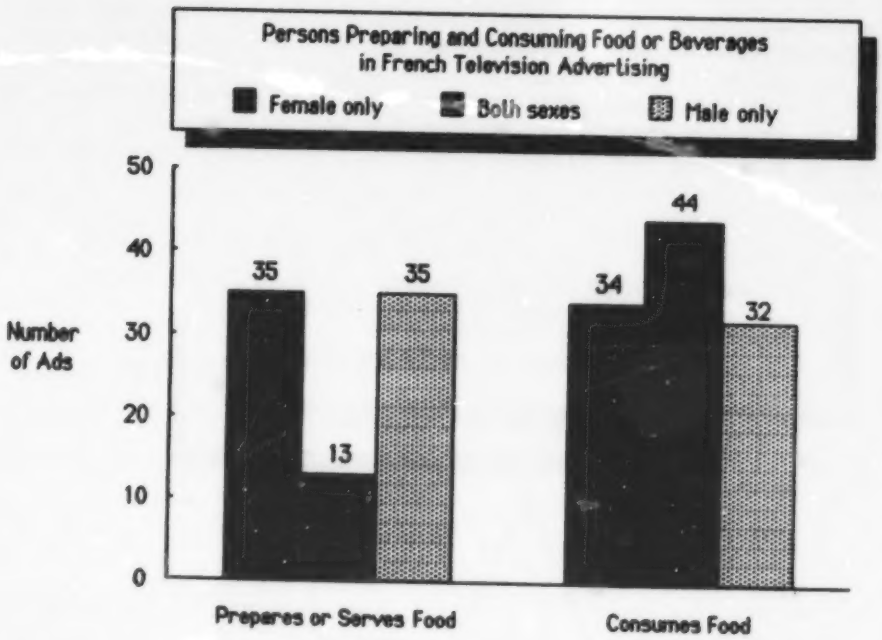
Ads with vocal music, by contrast, are evenly balanced between those with female and male vocalists. The use of women and men as voiceovers and vocalists differs significantly, $Chi^2=305.5$, 2df, $p<.001$.



PREPARATION AND CONSUMPTION OF FOOD AND BEVERAGES

People are seen preparing, serving, or consuming food and beverages in 150 ads, 18 percent of the sample.

Women and men are equally likely to prepare food and to consume it. The numbers of ads portraying women and men in these roles do not differ significantly.



PRESENCE OF MINORITIES

Three-and-one-third percent of all characters appearing in ads are visible minorities. There is no significant difference in the proportion of women and men.

Persons with either physical, emotional, or developmental disabilities were present in seven ads, 0.8 percent of the total. Five of these ads were for charitable organizations and two for packaged goods.

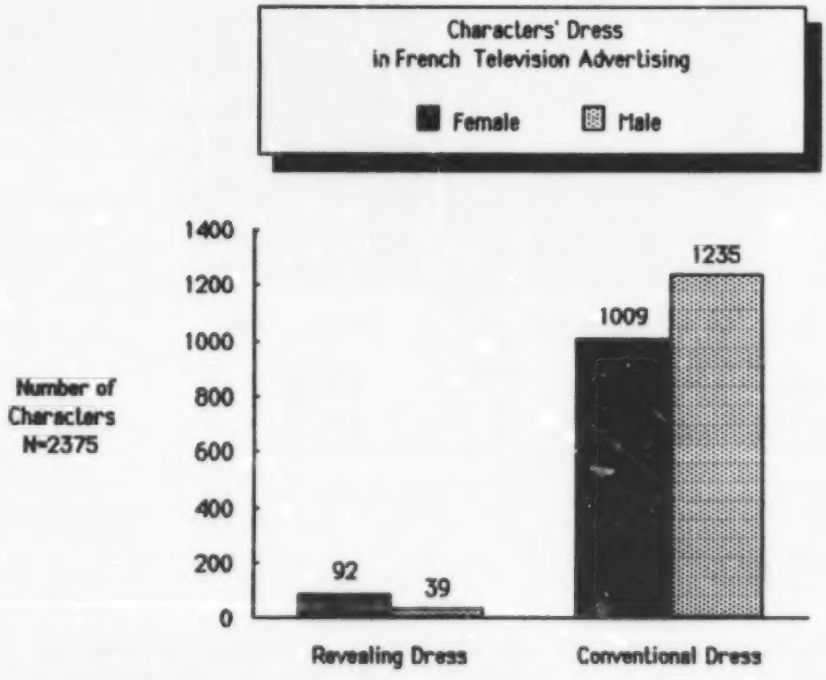
B·B·I·N RESEARCH

DRESS

Sex differences in the portrayal of partially clothed or exposed bodies were examined using four categories. These describe people who appear 1) in swimsuits 2) in underwear 3) in skintight clothing 4) in the act of washing or grooming, restricted to acts that would not normally be performed in public. Skintight clothing was not coded in the case of athletes or dancers.

Just six percent of characters were observed in these categories. This group, however, includes significantly more women than men, 8.4 percent versus 3.1 percent, $Chi^2=30.8$, 1df, $p<.001$.

In five categories of ad there could potentially be a direct relationship between the product and the exposure of women's and men's bodies. These categories are clothing, feminine hygiene products, health and beauty, leisure and sports, and tourism. Removing these ads halves the number of exposed characters, leaving 3.6 percent of women and 1.8 percent of men. The sex difference remains significant, $Chi^2=8.85$, 1df, $p<.001$.

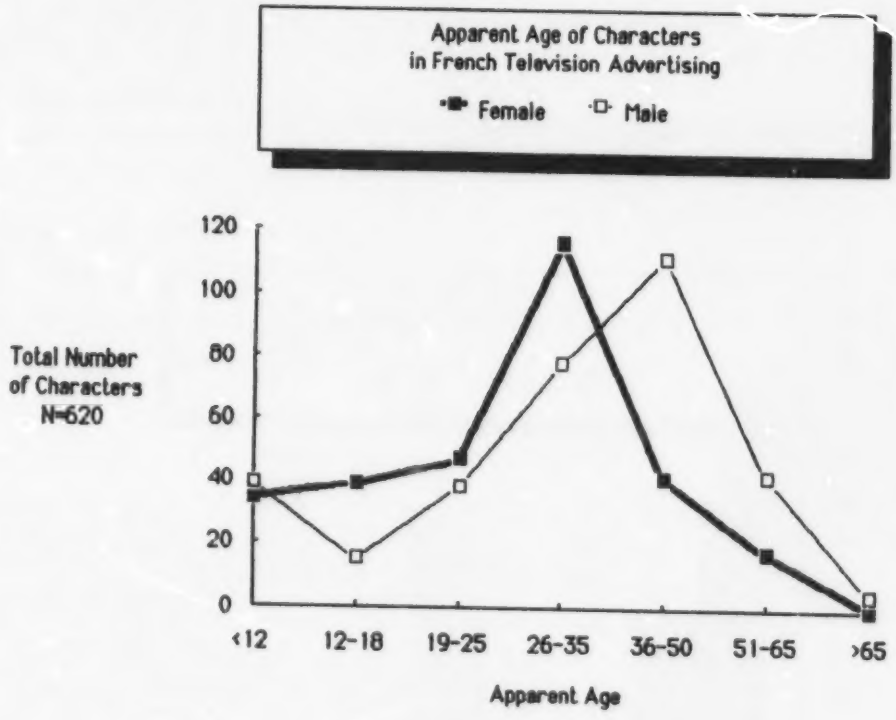


AGE DISTRIBUTION OF MAJOR CHARACTERS

Just over 600 persons in the sample of ads were coded as 'major characters', that is, the ad provides sufficient information on family role or employment or leisure activities to code the character in some detail. In general, only characters with speaking roles are included.

Women, as a group, are younger than men. There are more women than men in the 19 to 35 year age groups, while there are more men than women in all groups over 35 years.

Overall, the difference between women and men is significant, $Chi^2=60.6$, 5 df, $p<.001$. Characters over 65 years of age make up less than one percent of the total; there were too few characters in this group to include them in the calculation of the Chi^2 statistic.



E·R·I·N RESEARCH

ROLES OF MAJOR CHARACTERS

Three major role types were defined.

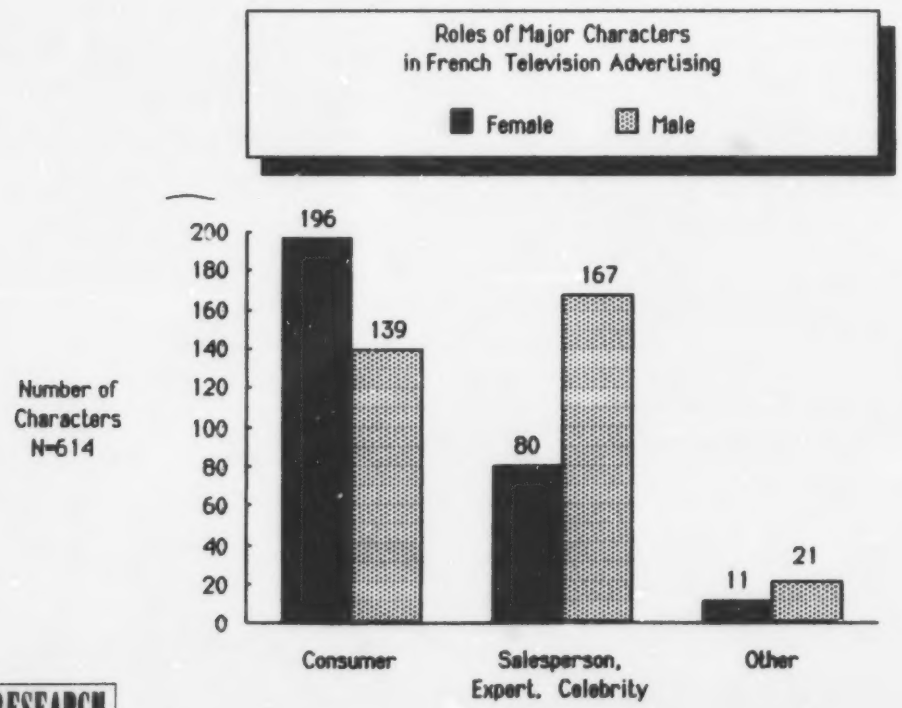
1. The sales role includes all characters who directly promote the product. Characters who play salespersons, expert authorities, and interviewers are included, as are celebrities who endorse the product.

2. The consumer role includes all characters who play consumers or potential consumers of the product. 'Potential' consumers are associated with the product in some way, even though they may not be seen with it; people travelling to a restaurant are considered consumers, even though they may not actually enter the restaurant.

3. Five percent of major characters are not associated with the product in either of these ways, and are described here simply as other roles.

Women appear proportionately more often as consumers and proportionately less often as salespersons or experts.

The consumer role includes 68 percent of major female characters and 43 percent of major male characters. The sales role includes 28 percent of women and 51 percent of men. The differences are statistically significant, $Chi^2=41.0$, 2df, $p<.001$.

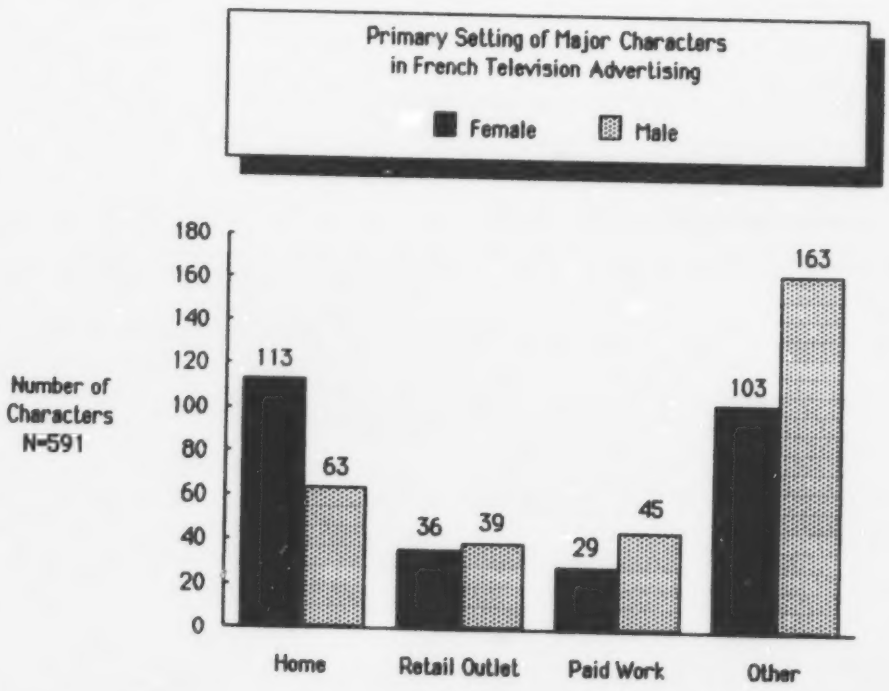


EMPLOYMENT AND PRIMARY SETTING OF MAJOR CHARACTERS

Twenty-one percent of women and 40 percent of men are portrayed in a paid employment role, $Chi^2=24.4$, 1df, $p<.001$.

Related to the difference in paid employment, the settings in which female and male characters appear are different. Proportionately more women are portrayed in the home, while proportionately more men are portrayed in paid work settings or other settings, $Chi^2=30.0$, 3df, $p<.001$.

The 'other settings' in the graph below include a wide variety of locations, such as out-of-doors, leisure activities, and travelling in cars or airplanes.



E·P·I·N RESEARCH

HOME, FAMILY AND OTHER ROLES OF MAJOR CHARACTERS

Women differ significantly from men on each dimension shown below. For example, 21 percent of major female characters are seen performing home management tasks, compared to 6 percent of major male characters. Differences at the .05 level in the table below should be regarded as tentative.

ROLES EXHIBITING SEX DIFFERENCES

Role (significance level)	Proportion of Major Characters: Female	Male
Present in family setting (p<.01)	24%	16%
Performs home management tasks (p<.001)	21%	6%
Drives or rides in vehicles (p<.05)	3%	8%
Performs childcare tasks (p<.05)	6%	2%

ACTIVITIES SHOWING NO SEX DIFFERENCES

No significant sex differences occur in the following areas:

Interaction with Children

The proportions of women and men who interact with children, 12 percent and 9 percent respectively, do not differ significantly.

Friendship

Women and men are equally likely to have friends, of the same sex or of opposite sexes.

Leisure activities

Equal proportions of women and men are shown engaging in leisure activities. However, women are portrayed more often in indoor activities while men are shown in outdoor activities, $Chi^2=7.66$, 1df, $p<.01$.

Urban versus Rural Setting

Women and men are portrayed in equal proportions in urban and rural settings.

E·R·I·N RESEARCH

9. ENGLISH RADIO PROGRAMMING

SAMPLE

The analysis of radio programming includes all aspects of programming with the exception of music, live or recorded. Although the lyrics of music and the composition of performing groups are not analyzed, the introduction of music by announcers is included.

The sample of English radio programming yielded 9,206 items of program content. Slightly more than half of these items occur in newscasts and their associated weather, traffic, and sports reports.

PRESENCE OF FEMALE AND MALE ANNOUNCERS

Women account for 12 percent of all appearances by announcers. This proportion varies along several parameters. More women are heard on the CBC than on private stations, 16 percent versus 10 percent. On private stations, more women are heard on the FM band, while on CBC, more women are heard on the AM band.

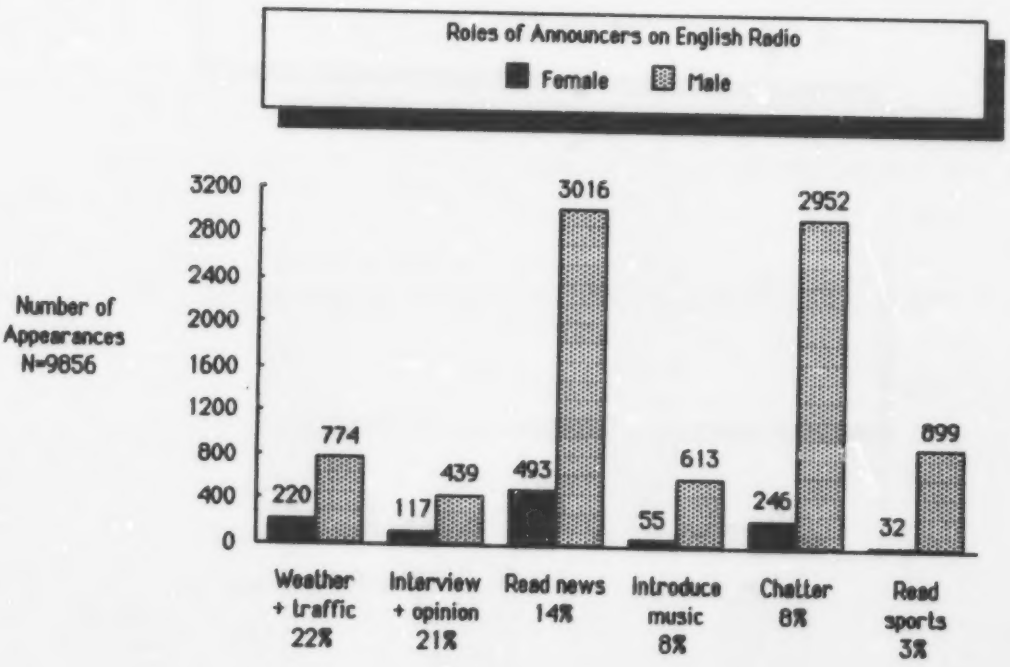
The largest proportion of female announcers occurs on private FM stations, where women account for 20 percent of all appearances by announcers. Private AM stations have the lowest proportion of female announcers, 4.5 percent.

ROLES OF ANNOUNCERS

Six roles of radio announcers are set out below. Roles with larger proportions of women are placed to the left of the chart and those with smaller proportions to the right. The numbers of women and men differ significantly across the six roles, $Chi^2=287.2$, 5df, $p<.001$.

'Chatter' includes all light conversation or patter by studio staff. A disk jockey, for example, may give the time of day, mention an upcoming news story, credit a sponsor, and lead-in to the next song, all in the space of a few seconds. This is classed as one chatter item.

Items that contain more than just chatter are coded under one of the five other categories below. For example, an announcer who provides the listener with at least three pieces of information about the upcoming selection of music is described as 'introducing music'.

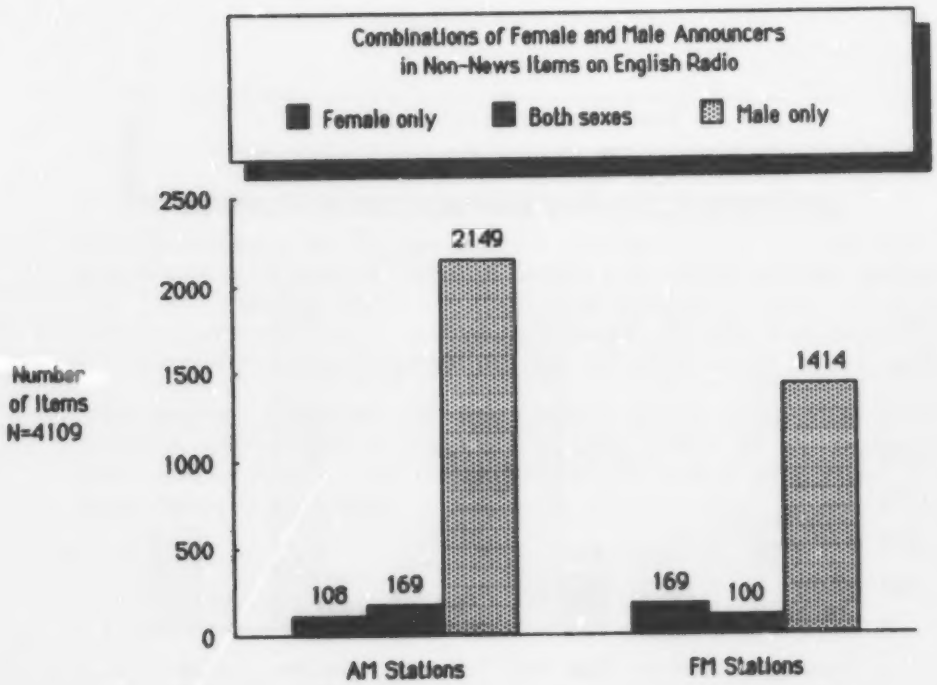


B·R·I·N RESEARCH

COMBINATIONS OF ANNOUNCERS IN NON-NEWS PROGRAMMING

When female announcers appear in non-news items, they are paired with a male announcer as often as they appear alone. Women appear alone in 6.7 percent of items and women paired with men in 6.5 percent. Men appear alone in 87 percent.

This situation differs significantly between AM stations, where women are paired with men in 61 percent of the items in which they appear, and FM stations, where women are paired with men in just 37 percent of items, $Chi^2=50.0$, 2df, $p<.001$.



NEWS REPORTERS

Female reporters appear in 25 percent of the more than 800 news stories with on-location reporters.

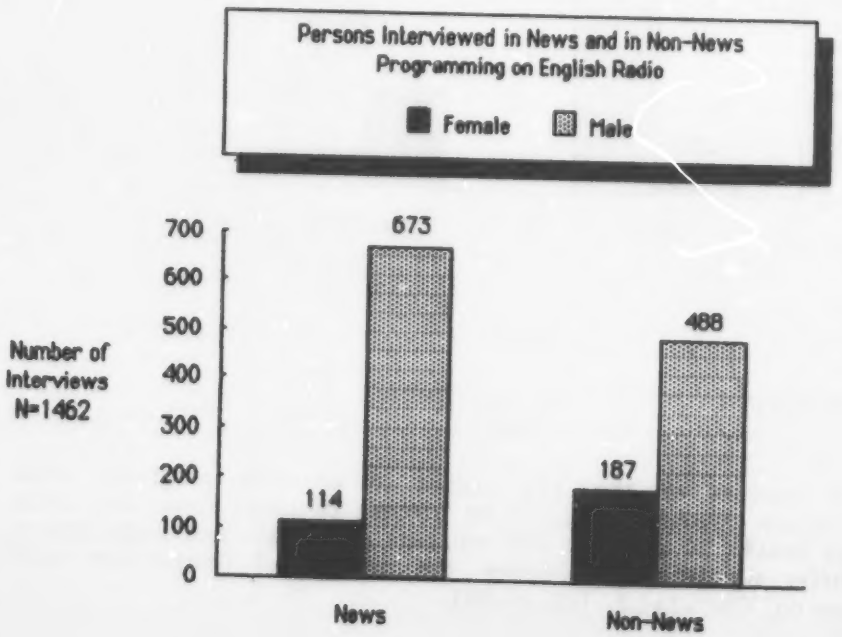
Women make up 35 percent of the reporters heard in local stories, and 19 percent of the reporters heard in national/international stories, a significant difference in proportions, $Chi^2=24.0$, 1df, $p<.001$.

Approximately half the news items in which reporters are heard deal with three topics: politics, economics, and legal issues. There is no significant sex difference as regards coverage of these three major issues; women are heard in 25 percent of the stories on the major topics and 25 percent of the reports that cover all other topics.

PEOPLE INTERVIEWED

All persons other than program staff who are heard in radio programming are included here as 'interviews'; the single exception is callers to phone-in programs, who are described separately. Interviews therefore include guests who are interviewed in the studio, persons interviewed via telephone, and persons interviewed by reporters in locations outside the studio.

The number of women interviewed differs significantly between news and non-news programming. In news programming, 14 percent of interviews are with women, while in non-news, 28 percent are with women, $Chi^2=38.0$, 1df, $p<.001$.



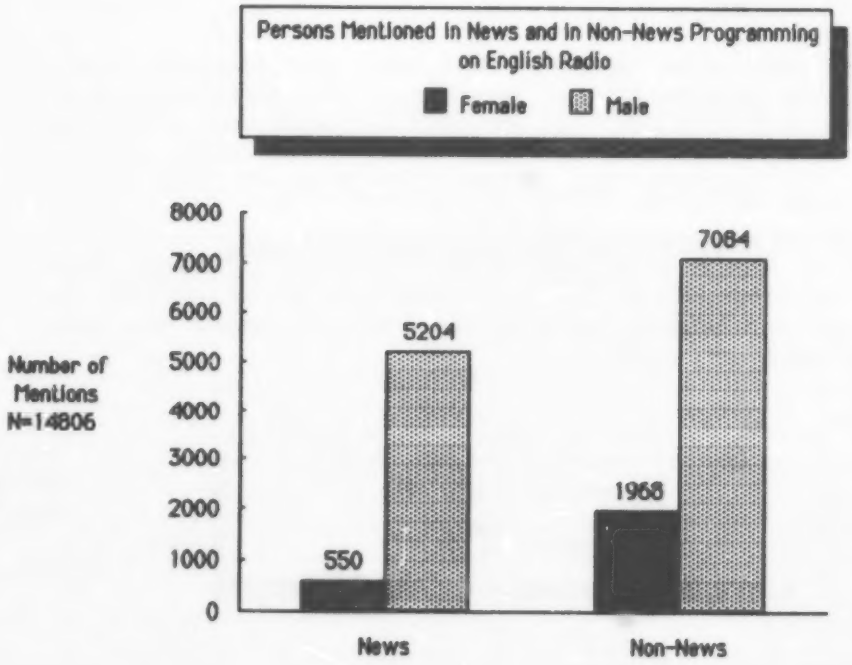
E·R·I·N RESEARCH

PEOPLE MENTIONED

People who are 'mentioned' in the course of an item are referred to by name, but they are not heard speaking -- all persons heard speaking are included as interviews.

If a person's name is stated several times within a single item, just one mention is recorded.

Overall, 17 percent of mentions refer to women. The proportion on non-news programming, 22 percent, is significantly higher than on news programming, 9.6 percent, Chi^2=369.0, 1df, p<.001.



PHONE-IN PROGRAMS

Forty-nine percent of the 329 callers to phone-in programs were women. Female announcers hosted 10 percent of these items and male announcers hosted 90 percent. The numbers of female and male callers do not differ significantly, however, the numbers of female and male announcers do, Chi^2=144.3, 1df, p<.001.

10. FRENCH RADIO PROGRAMMING

SAMPLE

The analysis of radio programming includes all aspects of programming with the exception of music, live or recorded. Although the lyrics of music and the composition of performing groups are not analyzed, the introduction of music by announcers is included.

The sample of French radio programming yielded 4,783 items of program content. Just over half of all items occur in newscasts and their associated weather, traffic, and sports reports.

PRESENCE OF FEMALE AND MALE ANNOUNCERS

Women account for 14 percent of all appearances by announcers. The numbers of appearances by female announcers are 15 percent on private stations and 12 percent on public stations. The difference, although small, is statistically significant, $Chi^2=9.01$, 1df, $p<.01$.

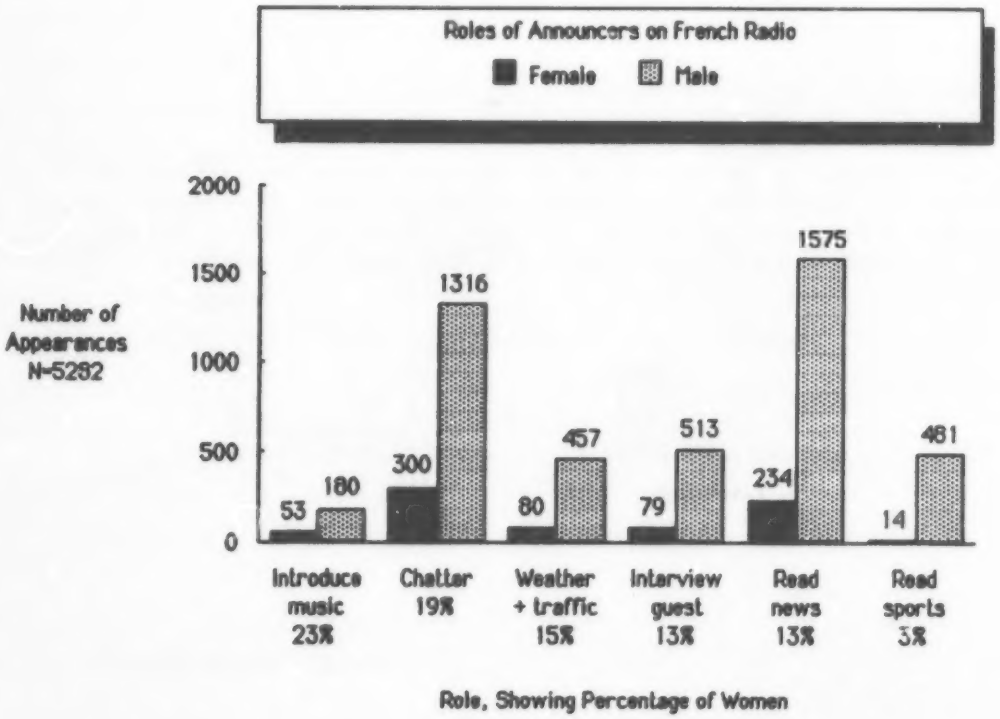
E·R·I·N RESEARCH

ROLES OF ANNOUNCERS

Six roles of radio announcers are set out below. Roles with larger proportions of women are placed to the left of the chart and those with smaller proportions of women to the right. The numbers of women and men differ significantly across the six roles, $Chi^2=93.5$, 5df, $p<.001$.

'Chatter' includes all light conversation or patter by studio staff. A disk jockey, for example, may give the time of day, mention an upcoming news story, credit a sponsor, and lead-in to the next song, all in the space of a few seconds. This is classed as one chatter item.

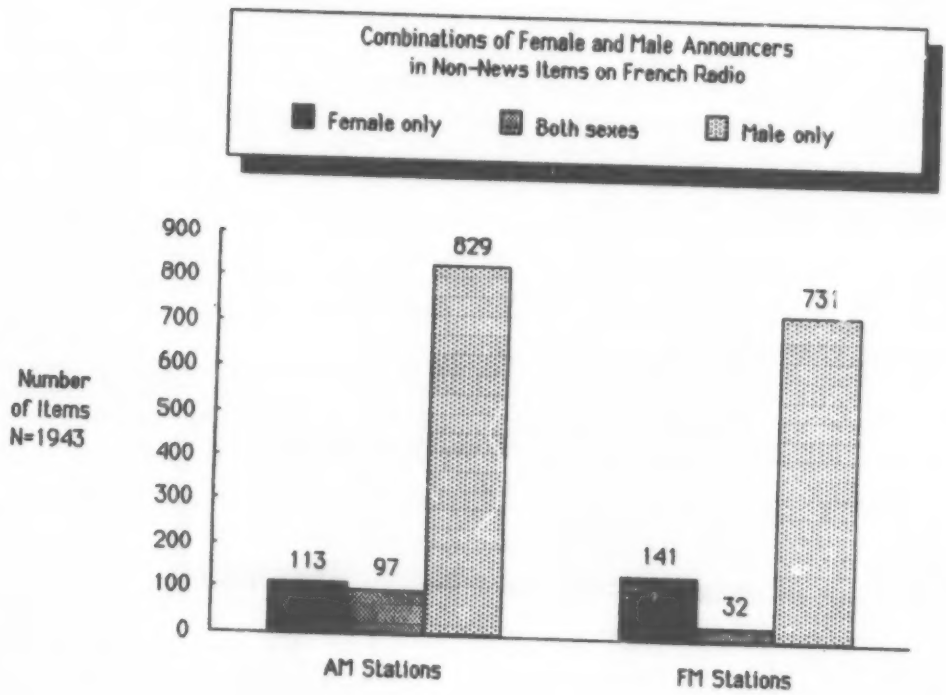
Items that contain more than just chatter are coded under one of the five other categories below. For example, an announcer who provides the listener with at least three pieces of information about the upcoming selection of music is described as 'introducing music'.



COMBINATIONS OF ANNOUNCERS IN NON-NEWS PROGRAMMING

Women appear alone in 12.7 percent of non-news items and women paired with men in 6.4 percent. Men appear alone in 81 percent.

This situation differs significantly between AM stations, where women are paired with men in 46 percent of the items in which women appear, and FM stations, where women are paired with men in just 18 percent of items, $Chi^2=32.6$, 2df, $p<.001$.



E·R·I·N RESEARCH

NEWS REPORTERS

Female reporters appear in 17 percent of the more than 300 on-location news stories by reporters.

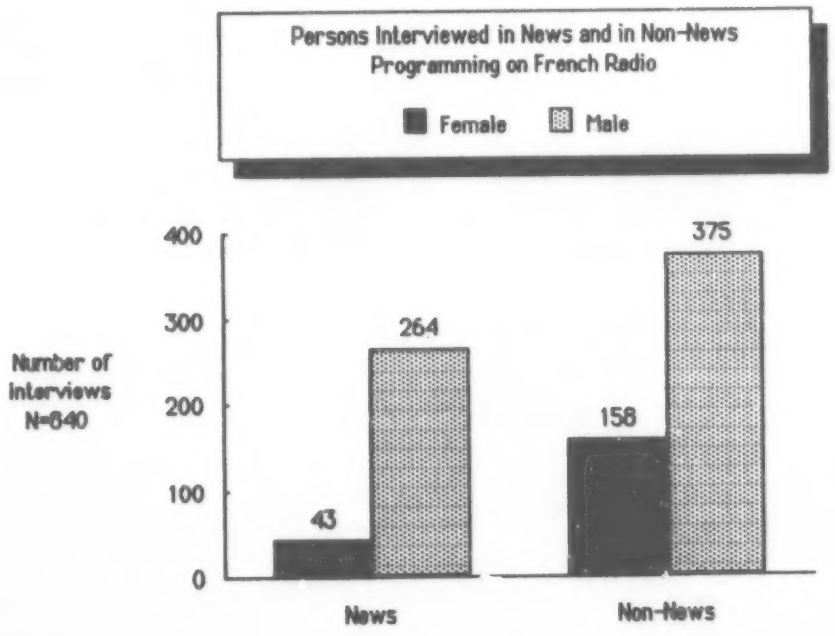
The proportion of female reporters on Radio-Canada, 25 percent, is significantly higher than the proportion on private stations, 13 percent, $Chi^2=6.84$, 1df, $p<.01$.

Approximately half the news items in which reporters appear deal with three topics: politics, economics, and legal issues. There is no significant sex difference as regards coverage of these three major issues; women are heard in 19 percent of the stories on the major topics and 15 percent of reports on other topics.

PEOPLE INTERVIEWED

All persons other than program staff who are heard in radio programming are included here as 'interviews'; the single exception is callers to phone-in programs, who are described separately. Interviews therefore include guests who are interviewed in the studio, persons interviewed via telephone, and persons interviewed by reporters in locations outside the studio.

The number of women interviewed differs significantly between news and non-news programming. In news programming, 14 percent of interviews are with women, while in non-news, 30 percent are with women, $Chi^2=25.3$ 1df, $p<.001$.

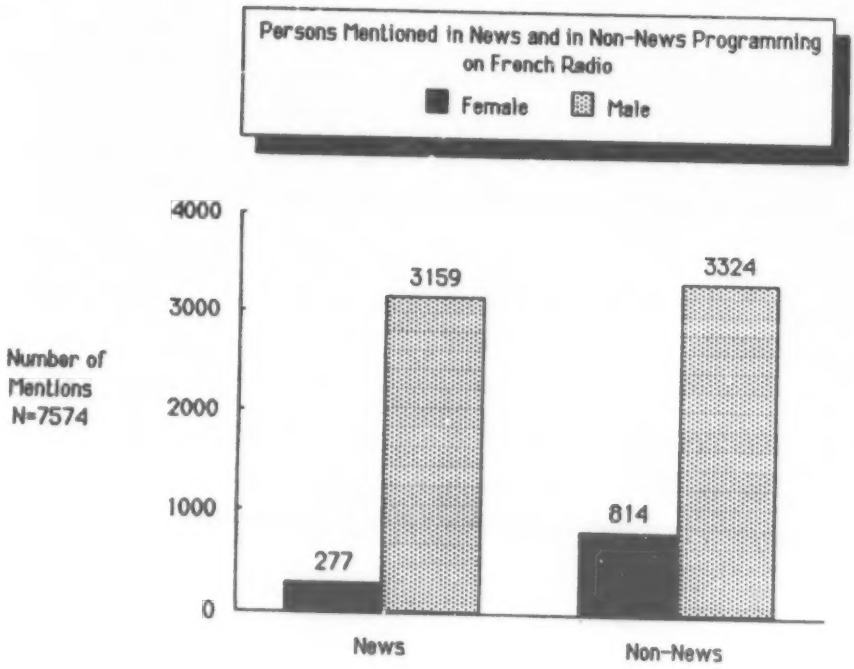


PEOPLE MENTIONED

People who are 'mentioned' in the course of an item are referred to by name, but they are not heard speaking -- all persons heard speaking are included as interviews.

If a person's name is stated several times within a single item, just one mention is recorded.

Overall, 14 percent of mentions refer to women. The proportion on non-news programming, 20 percent, is significantly higher than on news programming, 8.1 percent, Chi^2=204.3 1df, p<.001.



PHONE-IN PROGRAMS

Fifty percent of the 212 callers to phone-in programs were women. Female announcers hosted 31 percent of phone-in items and male announcers hosted 69 percent. The numbers of female and male callers do not differ significantly, hopwever, the numbers of female and male announcers do, Chi^2=39.4, 1df, p<.001.

E·R·I·N RESEARCH

11. ENGLISH RADIO ADVERTISING

Persons heard in ads are discussed under two categories.

1. Voiceovers state information without assuming any particular personality. They are essentially anonymous.

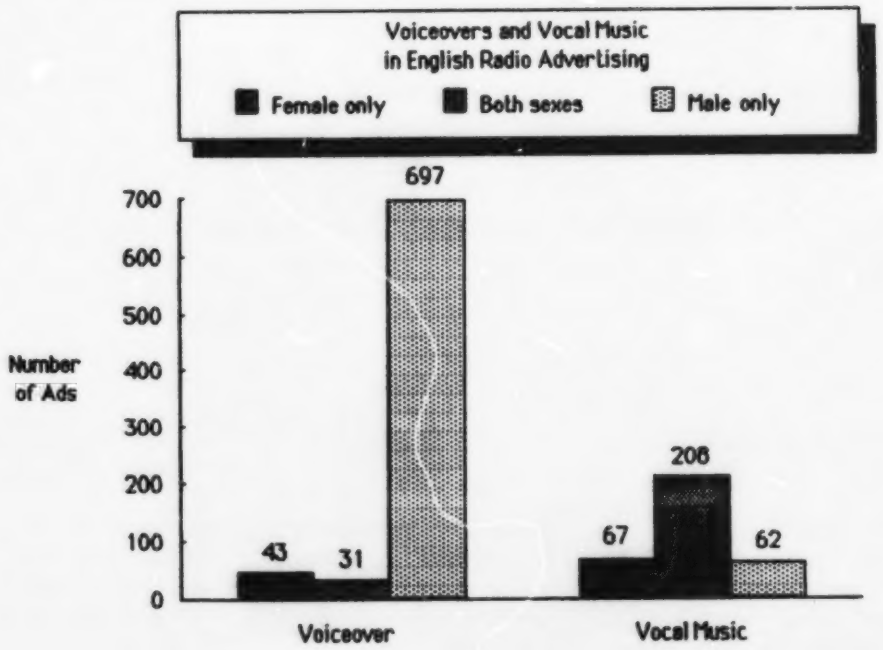
2. Characters act a part as in a drama. They may play the part of consumers, salespeople, or others. Celebrities who endorse products are also considered characters, since they lend their personality to the ad.

VOICEOVERS AND VOCAL MUSIC

Of the 850 radio ads analyzed, 91 percent include a voiceover track. Six percent have only female voices and 90 percent have only male voices. Four percent have voices of both sexes.

In the 40 percent of ads that have a vocal music component, female and male voices are heard in similar numbers. The majority of ads have vocalists of both sexes.

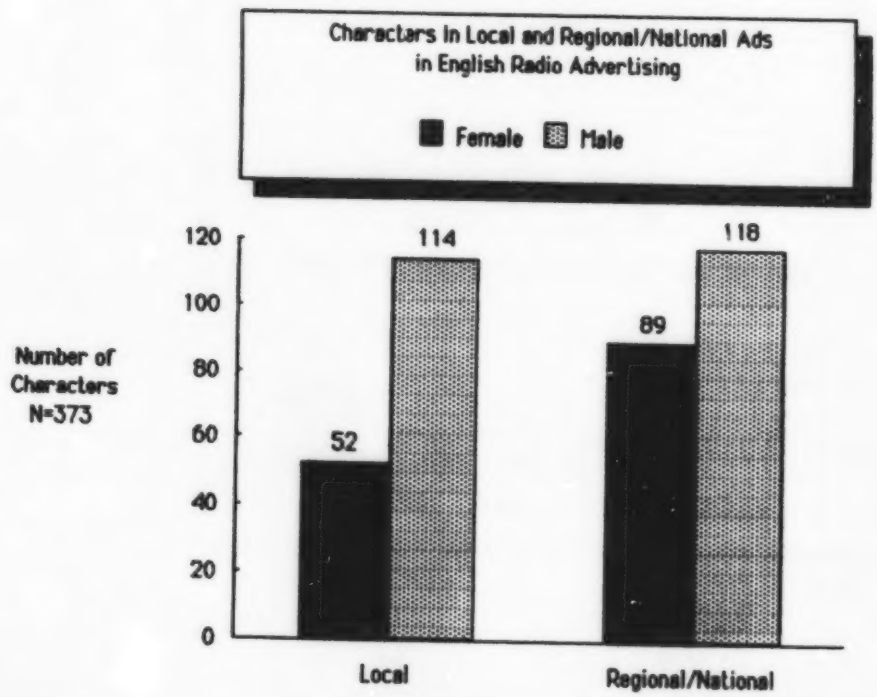
The difference in the use of women and men as voiceovers and vocalists is highly significant, $Chi^2=587.8$, 2df, $p<.001$.



CHARACTERS IN RADIO ADS

Overall, 38 percent of the characters in radio ads are female and 62 percent are male.

These proportions vary between local ads, where 31 percent of characters are female, and ads for nationally distributed products, where 43 percent are female. This difference is statistically marginal, $Chi^2=4.85$, 1df, $p<.05$.



E-R-I-N RESEARCH

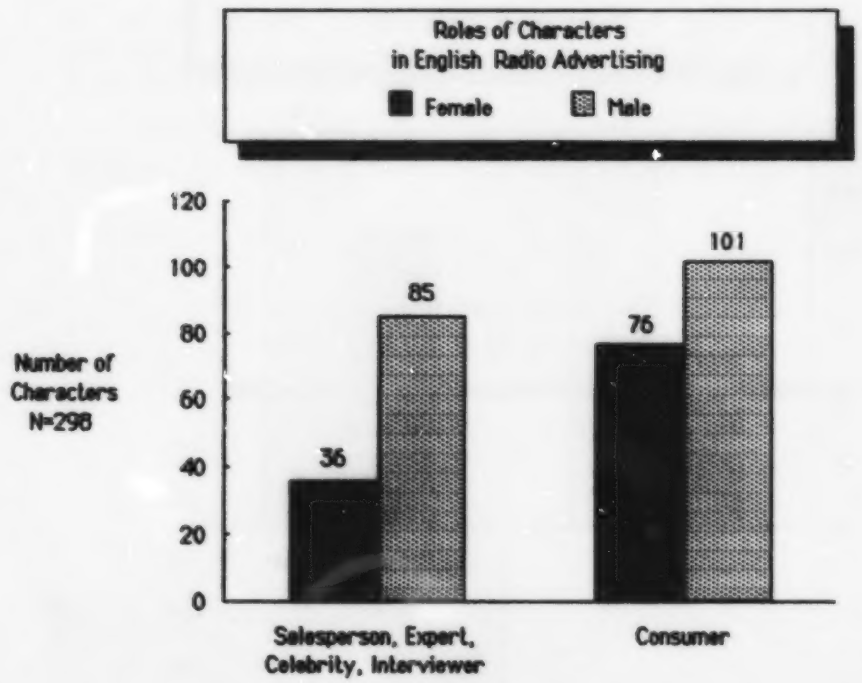
ROLES OF FEMALE AND MALE CHARACTERS

Two major role types were defined.

1. The sales role includes all those characters who promote the product. Characters who play salespersons and interviewers are included, as are celebrities who endorse the product.

2. The consumer role includes all those who play consumers or potential consumers of the product.

Female characters make up 30 percent of all characters in the sales role and 43 percent of characters in the consumer role, $Chi^2=4.78$, 1df, $p<.05$.



12. FRENCH RADIO ADVERTISING

Persons heard in ads are discussed under two categories.

1. Voiceovers state information without assuming any particular personality. They are essentially anonymous.

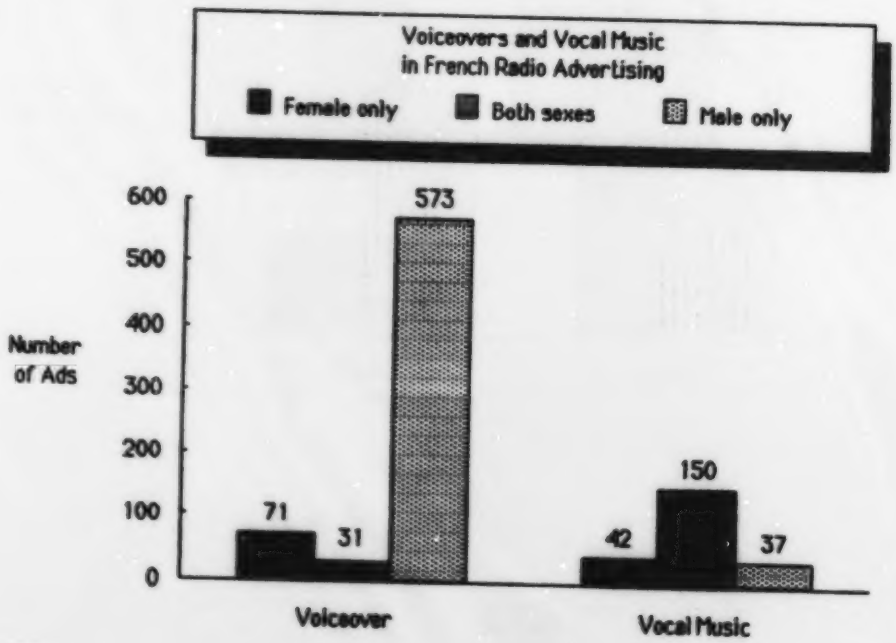
2. Characters act a part as in a drama. They may play the part of consumers, salespeople, or others. Celebrities who endorse products are also considered characters, since they lend their personality to the ad.

VOICEOVERS AND VOCAL MUSIC

Of the 767 radio ads analyzed, 88 percent include a voiceover track. Eleven percent have only female voices, while 85 percent have only male voices. Five percent have voices of both sexes.

In the 31 percent of ads that have a vocal music component, female and male voices are heard in similar numbers. The majority of ads have vocalists of both sexes.

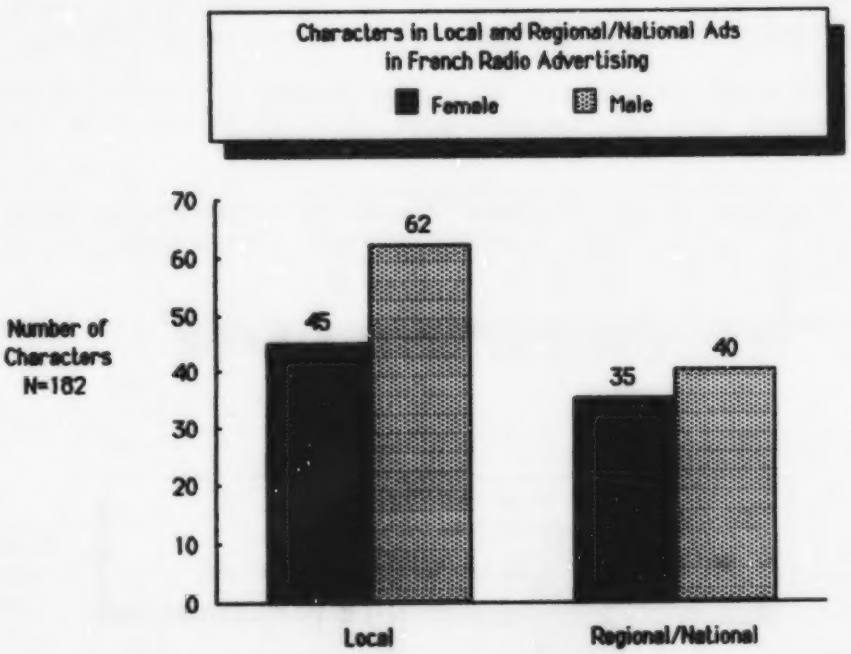
The difference between voiceovers and vocal music is highly significant, $Chi^2=444.9$, 2df, $p<.001$.



E-R-I-N RESEARCH

CHARACTERS

Overall, 44 percent of the characters in radio ads are female and 56 percent are male. There is a trend toward the portrayal of more female characters in ads for nationally distributed products and services, however the difference is not statistically significant.



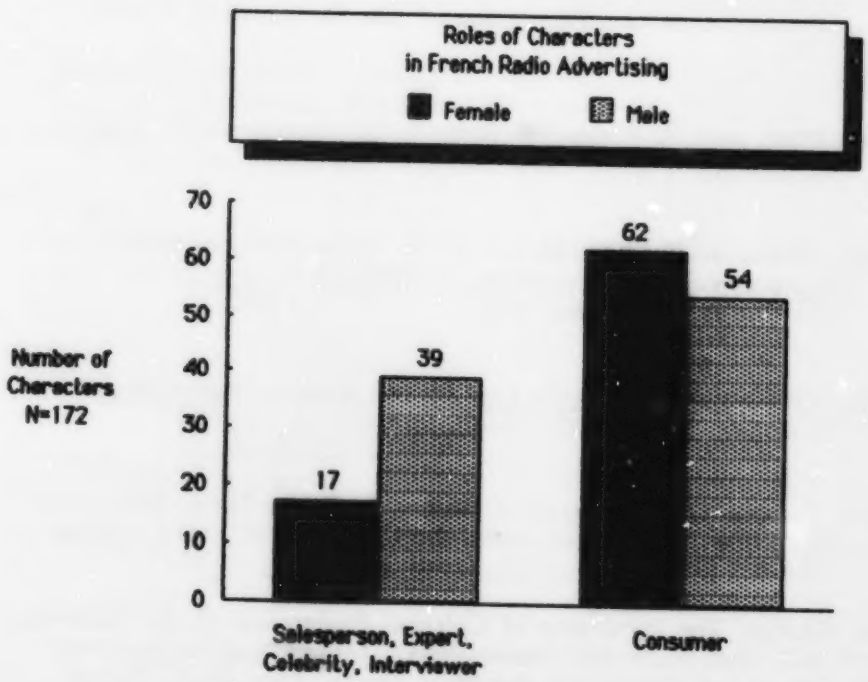
ROLES OF FEMALE AND MALE CHARACTERS

Two major role types were defined.

1. The sales role includes all those characters who promote the product. Characters who play salespersons or interviewers are included, as are celebrities who endorse the product.

2. The consumer role includes all those who play consumers or potential consumers of the product.

Female characters make up 30 percent of all characters in the sales role and 53 percent of characters in the consumer role, $Chi^2=7.20$, 1df, $p<.01$.



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E-R-I-N RESEARCH

APPENDIX A

Canadian Association of Broadcasters (CAB): Private Broadcasting Voluntary Guidelines on Sex Role Stereotyping

PRIVATE BROADCASTING
VOLUNTARY GUIDELINES
SEX ROLE STEREOTYPING

1. Broadcast programming should reflect an awareness of, and sensitivity to the problems related to sex role stereotyping.

2. Broadcasters should recognize the changing interaction of men and women in today's society.

3. Broadcasting should reflect a contemporary family structure showing all persons as equally supporting participants in home management and household tasks, and as equal beneficiaries of the positive attributes of family life.

4. Broadcasters should reflect the wide spectrum of Canadian life, portraying people of various ages, backgrounds and appearances, actively pursuing a wide range of interests.

5. Broadcasters should refrain from the exploitation of men and women, and reflect the intellectual and emotional equality of both sexes, in programming.

6. Broadcasters should exercise their best efforts to use language of an inclusive nature in their programming, by avoiding whenever possible expressions which relate only to one gender.

7. Broadcasting should reflect a realistic balance in the use of men and women as voice overs and as experts and authorities.

8. Broadcasters should attempt to increase the visibility and involvement of women in broadcasting, both on and off the air.

9. Broadcasters should exercise sensitivity to and be aware of the problem of sex role stereotyping in the acquisition of programming material or rights.

10. Broadcasters should support the voluntary initiatives of the advertising industry in relation to the issue of sex role stereotyping, through the Advertising Advisory Board, and that wherever possible, broadcasters should cooperate with locally organized and nationally conducted campaigns of the Advertising Advisory Board (AAB).

CRTC RESEARCH

APPENDIX B

Advertising Advisory Board (AAB)
Advisory Committee on Sex-Role Stereotyping: Guidelines

Guidelines

The following "positive action statements" were adopted by the Task Force as guidelines to encourage more realistic portrayals of men and women in advertising messages. It should be noted that while the majority of the complaints are related to the portrayal of women, the concern of the Committee is sex-role stereotyping of both sexes.

1. Advertising should recognize the changing roles of men and women in to-day's society and reflect the broad range of occupations for all.
2. Advertising should reflect the contemporary family structure showing men, women and children as equally supportive participants in home management and household tasks, and as equal beneficiaries of the positive attributes of family life.
3. Advertising, in keeping with the nature of the market and the product, should reflect the wide spectrum of Canadian life portraying men and women of various ages, backgrounds and appearances actively pursuing a wide range of interests, sports, hobbies and business, as well as home-centered activities.
4. Advertising should reflect the realities of life in terms of intellectual and emotional quality of the sexes by showing men and women as comparably capable, resourceful, self-confident, intelligent, imaginative and independent.
5. Advertising should emphasize positive personal benefits derived from products or services and should avoid portraying any excessive dependence on/or excessive need for them.
6. Advertising should not exploit women or men purely for attention-getting purposes. Their presence should be relevant to the advertised product.
7. Advertising should reflect the contemporary usage of non-sexist language, e.g. hours or working hours, rather than man hours, synthetic, rather than man-made, business executives rather than business men or business women.
8. Advertising should portray men and women as users, buyers and decision-makers, both for "big-ticket" items and major services, as well as small items.
9. Advertising should reflect a realistic balance in the use of women, both as voice-overs and as experts and authorities.

E-B-I-I RESEARCH

CHAPTER 10. THE CONTINUING PROCESS

This report with its appendices and the full studies done by Erin and the CBC and any other reports and interventions (such as that submitted by Media Watch with the endorsement of the public members) will form the basis of discussion at three public hearings to be held in April 1986 in Vancouver, Montreal, and the National Capital Region. Each constituency of the original Task Force will be invited to make a presentation on how it has been accountable for self-regulation over the two-year period and its perspective as to how effective it has been in dealing with sex-role stereotyping in the Canadian broadcast media. The public and other interested parties will also be invited to participate through the intervention process. A panel of CRTC Commissioners will preside at these public hearings. It is only after this public hearing process is complete that the Commission will issue a decision as to whether self-regulation has been effective or whether further action is necessary.

APPENDICES

A. CBC - Tables for the Summary Report on the Image of Women - English Network
B. CBC - Tables for the Summary Report on the Image of Women - French Network
C. CBC - Bibliography (1985)
D. Composition of CBC Advisory Committees
E. Content analysis of CBC Prime Time Programming
F. Members of the CAB Sex-Role Stereotyping Committee
G. CAB - The Next Five Years
H. Appendix to AAB Report
I. COGEP - Statistics from June 1982 to September 1984
J. Members of COGEP Advisory Committee

APPENDIX A

CBC

TABLES FOR THE SUMMARY REPORT

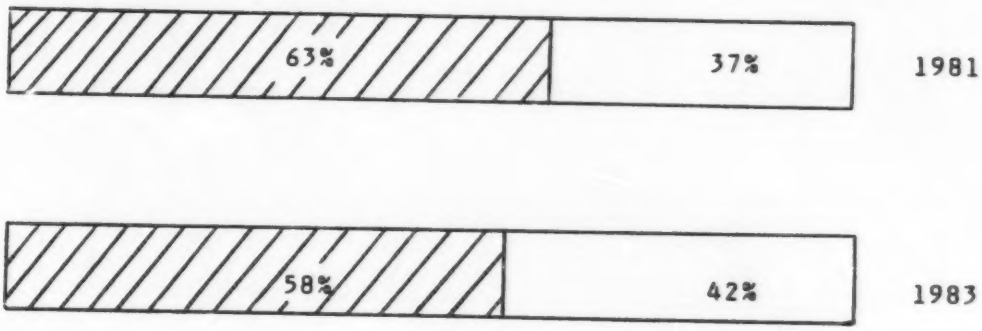
ON THE IMAGE OF WOMEN - ENGLISH NETWORK

Table 1

Dramas:

Proportion of Female and Male Characters

1981-1983



Legend: male char.

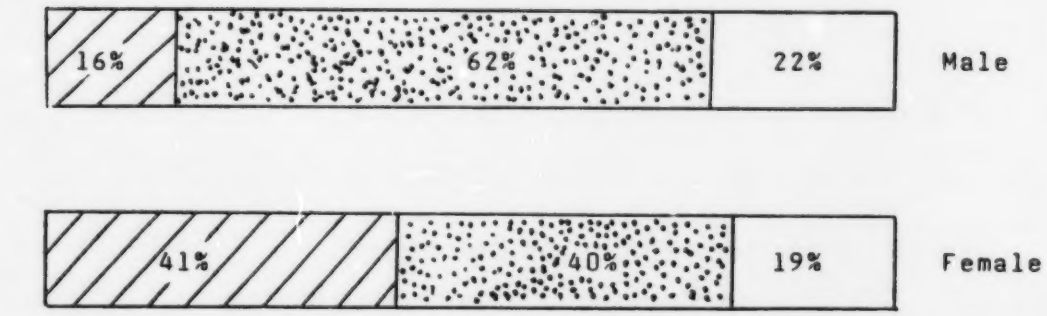
female char.

Table 2

Dramas:

Primary Location of Characters

1983



Legend:

home

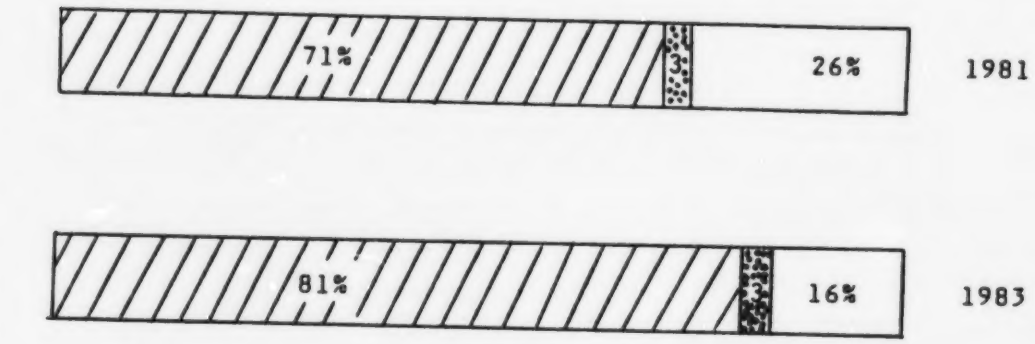
work

other

Table 3

Dramas:

Sex of Supervisors in Place of Paid Employment



Legend:

male only

male and female supervisors

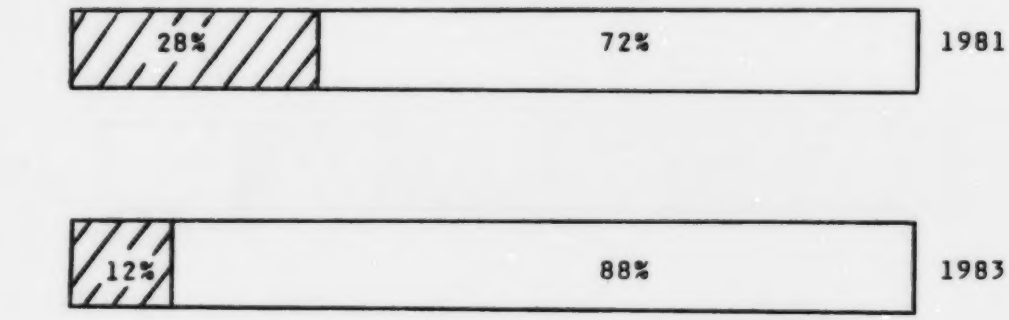
female only

Table 4

Dramas:

Female Characters Presented as Sex Objects

1981 - 1983



Legend: sex object

not sex object

Table 5

The National:

Sex of the Reporters

1981 - 1984

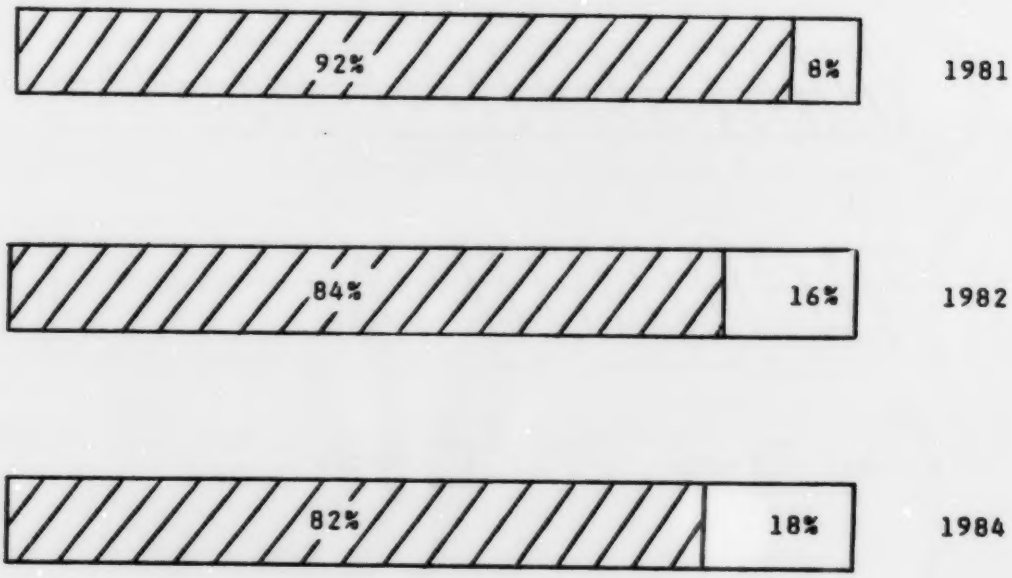


Table 6

The National:

Sex of Interviewees by Type of Interview

Average for 1981-1982-1983

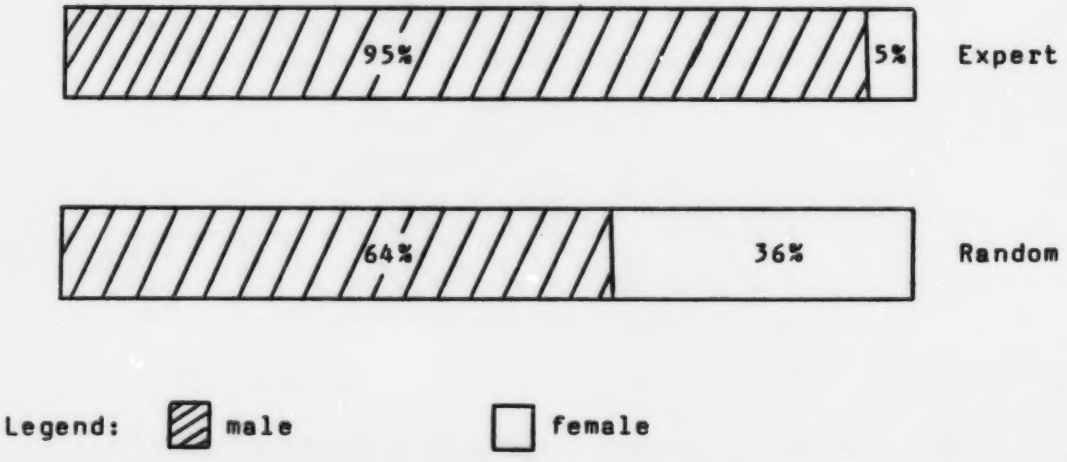


Table 7

The National:

Sex of the Interviewees

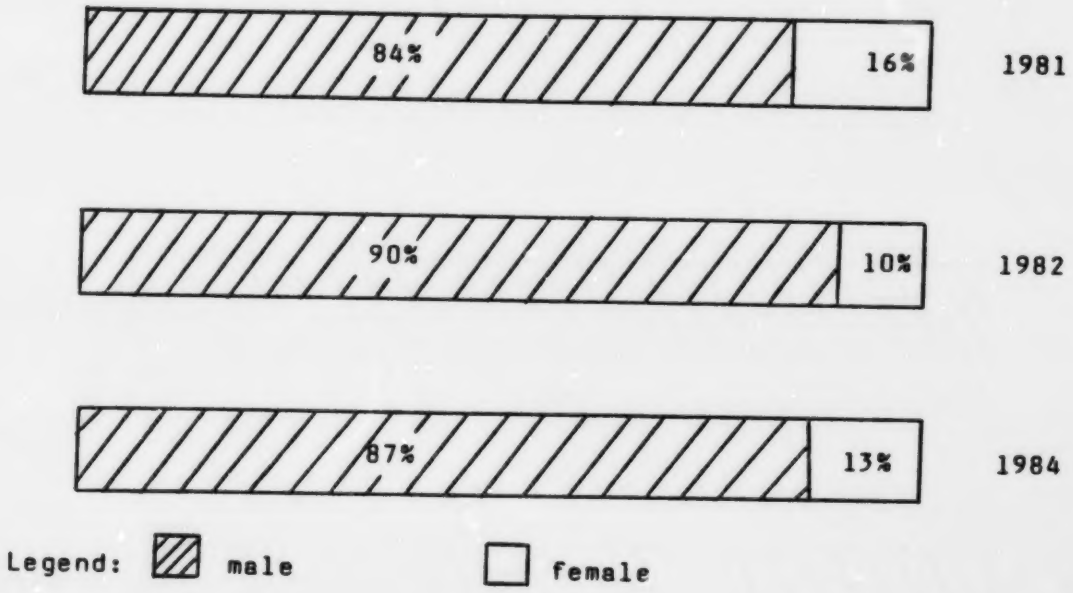
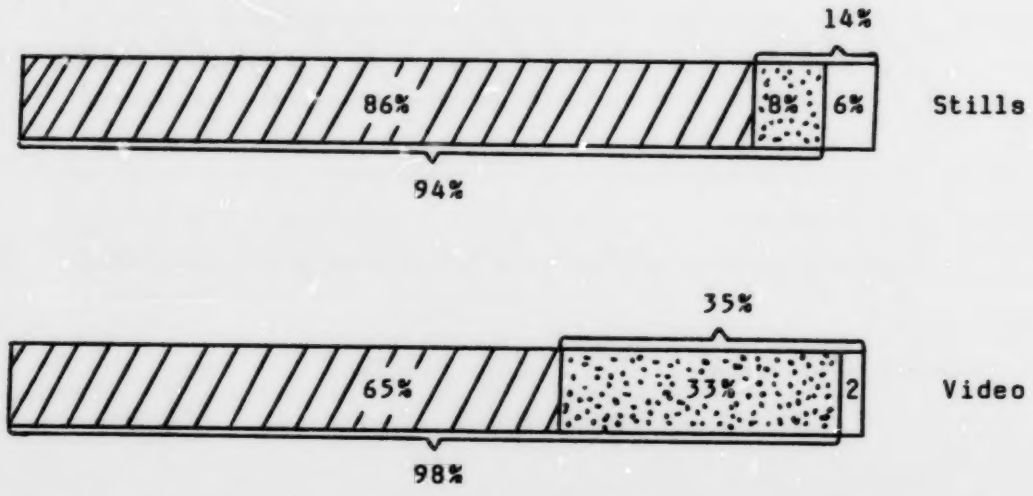


Table 8

The National:

Presence of Men and Women in
Still Pictures and Video Footage
1984



Legend: men involved: women absent or incidental

men and women involved equally

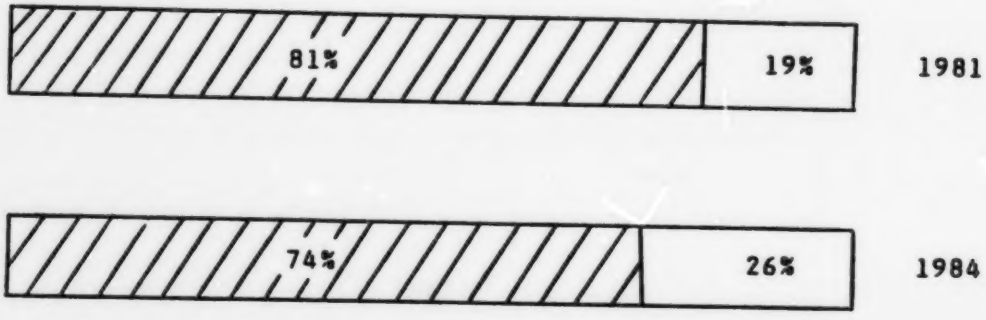
women involved: men absent or incidental

Table 9

Various Programs:

Sex of the Characters

1981 - 1984



Legend: male

female

APPENDIX B

CBC

TABLES FOR THE SUMMARY REPORT

ON THE IMAGE OF WOMEN - FRENCH NETWORK

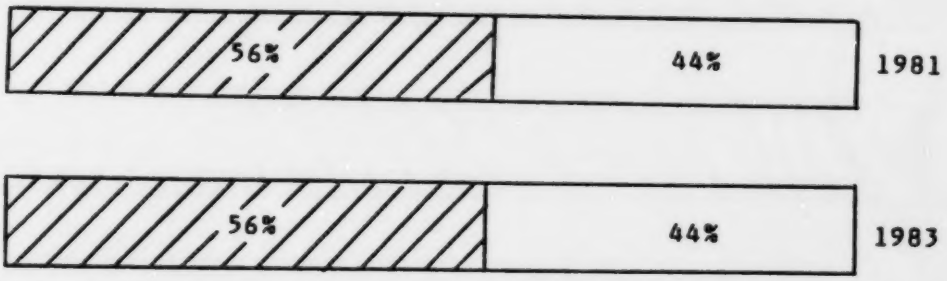
Table 1

Dramas:

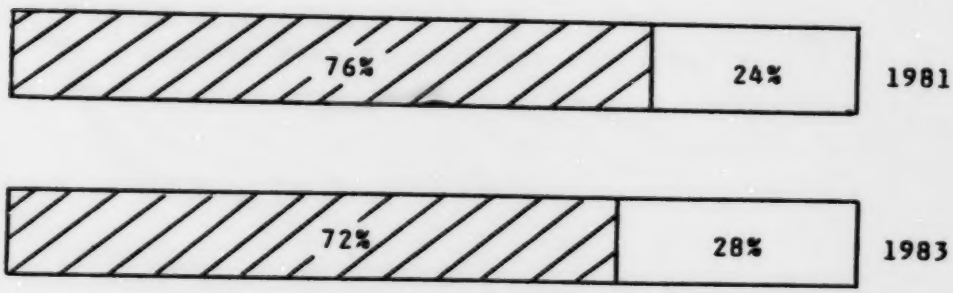
Gender of Characters by Origin of Production

1981 - 1983

Canadian productions



Acquisitions



Key

men

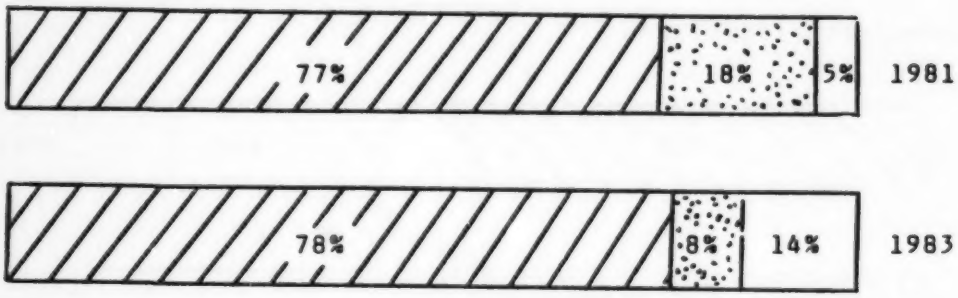
women

Table 2

Dramas:

Characters Working Under a Superior

1981 - 1983



Key

male superiors only.

female superiors only.

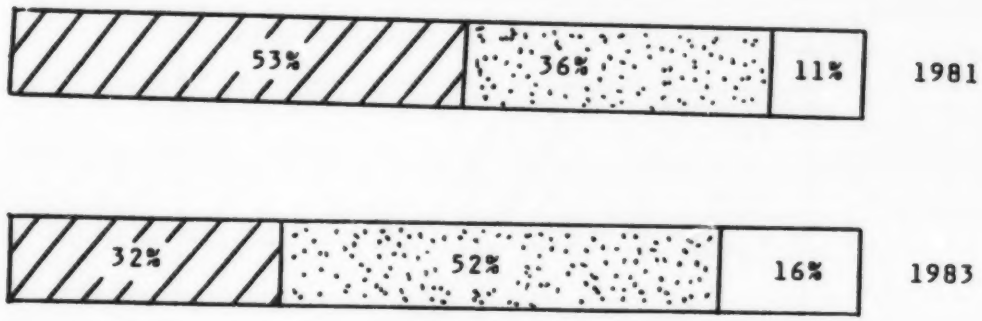
at least one superior of each gender.

Table 3

Dramas:

Social Behavior of Characters

1981 - 1983



Key

conventional

neutral

progressive

Table 4

Information:

Gender of Anchors and Newscasters

	1980-81	1981-82	1984
Men	4	9	9
Women	3	2	2
Total	7	11	11

Table 5

Information: Gender of Reporters

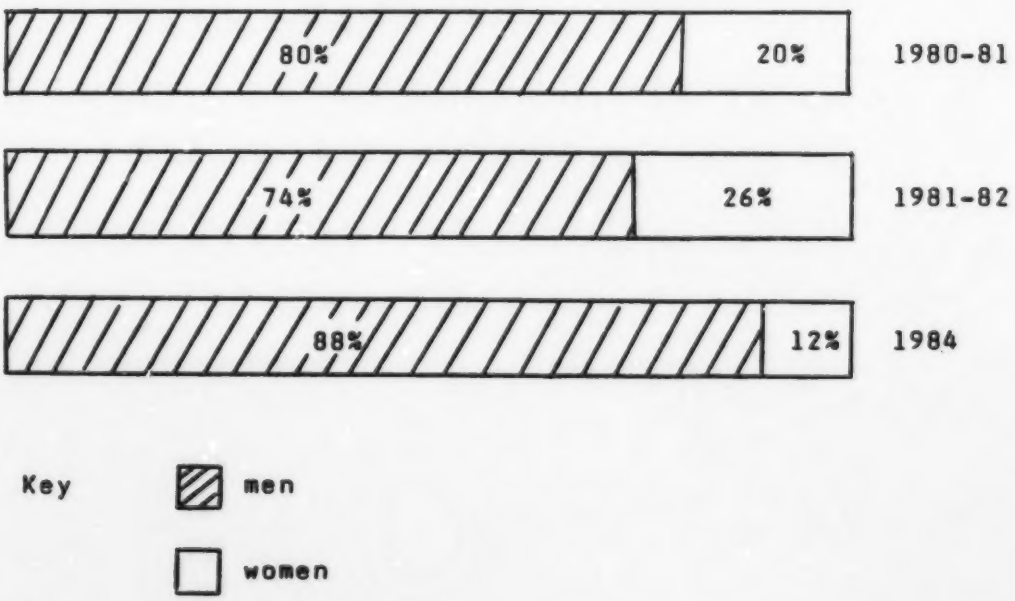


Table 6

Information: Gender of Persons Interviewed

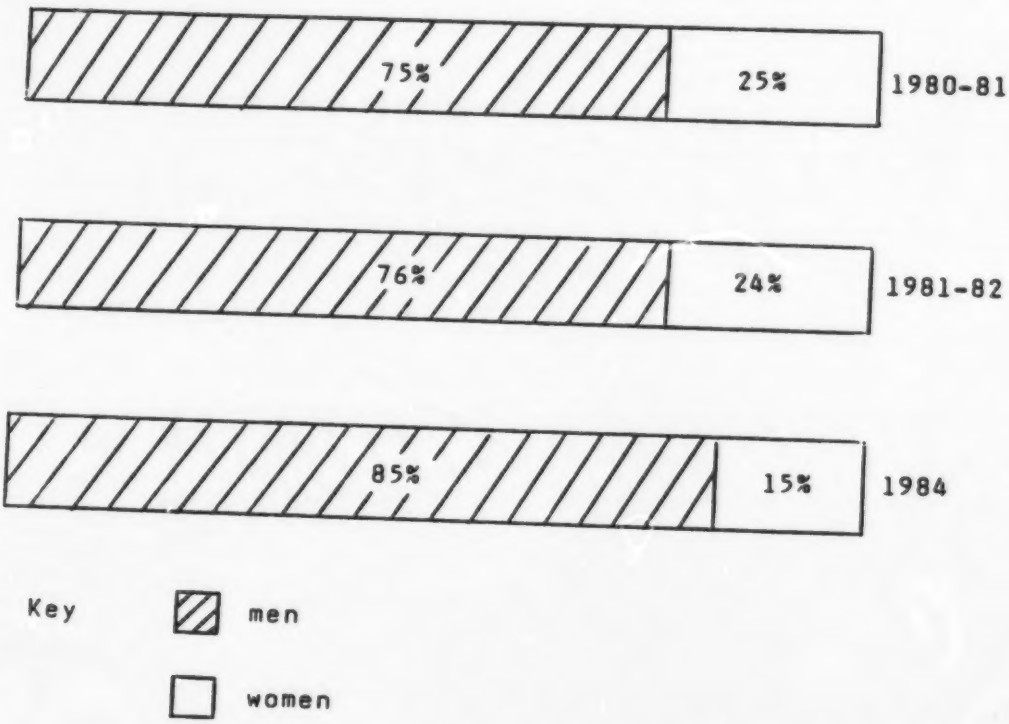


Table 7

Information:

Categories of Persons Interviewed

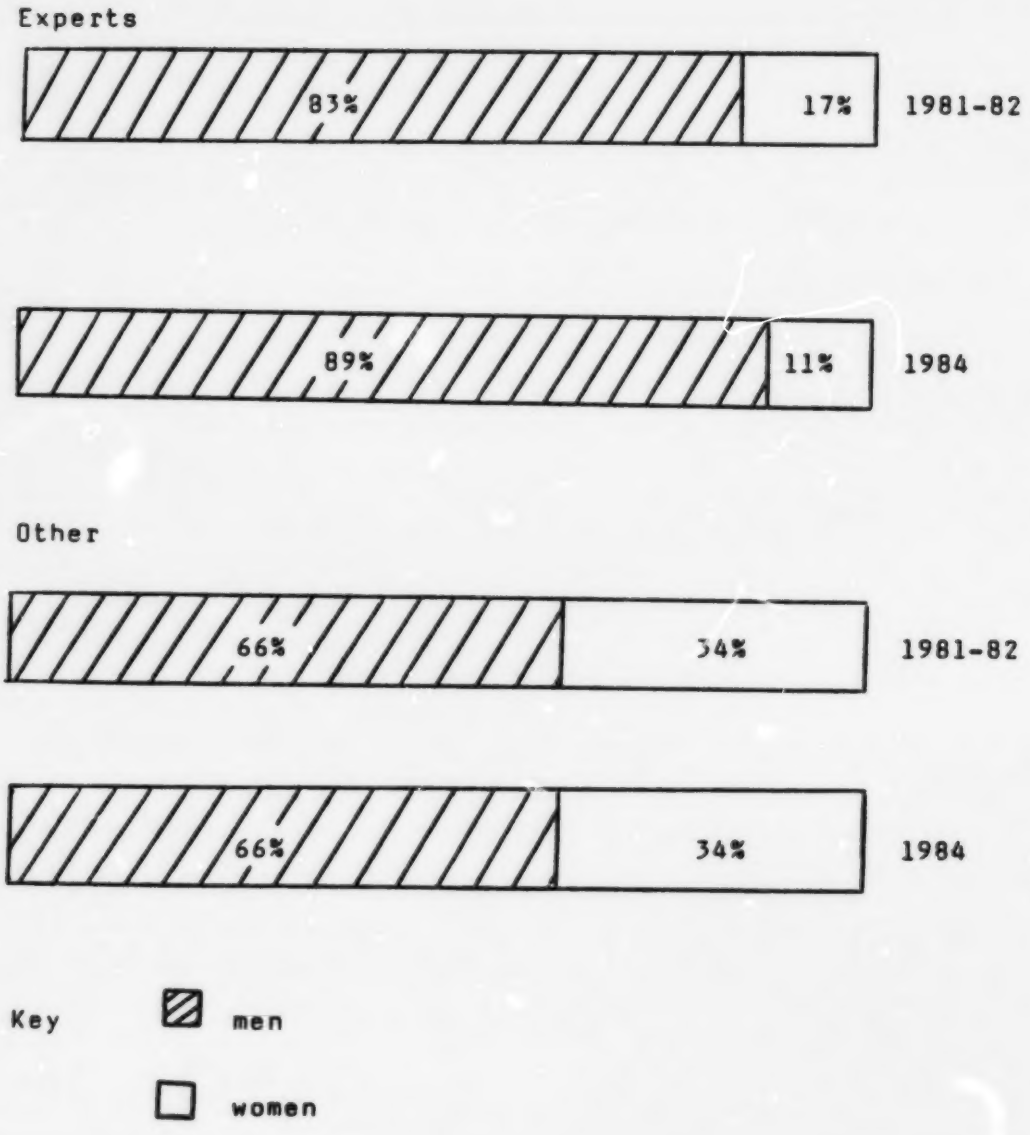
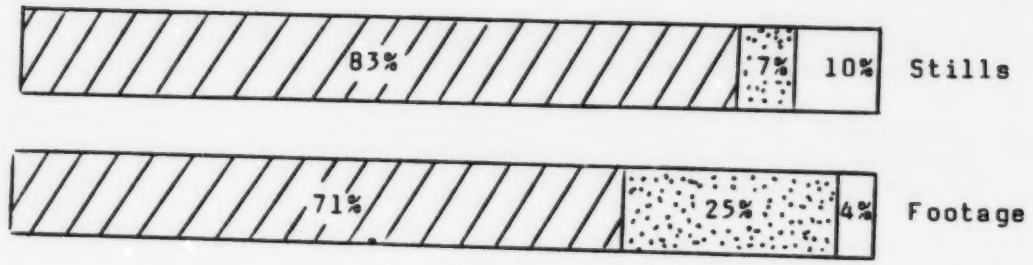


Table 8

Information:

Gender of Characters in Visuals

1984



Key

men preponderant

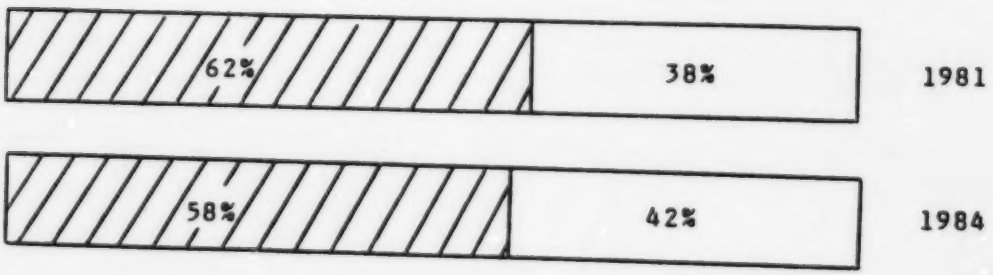
men & women

women preponderant

Table 9

Various Programs:

Gender of Characters



Key

men

women

APPENDIX C

CBC - BIBLIOGRAPHY (1985)

This report is a summary of the "Report on the Action Taken by the CBC Further to the Report on the Task Force on Sex Role Stereotyping in the Broadcasting Media." In turn, this report amalgamated data from the following studies:

1) L'Image de la femme dans les émissions télévisuelles de Radio-Canada, 1981-1982, by André Caron and Chantal Mayrand.

2) The Presence, Role and Image of Women in Prime Time on the English Television Network of the CBC, April, 1982, (French and English) by George Spears and Kasia Seydegart.

3) The Presence and Role of Women in News, Public Affairs and Information Programming on Prime Time CBC Television, 1982, by George Spears and Kasia Seydegart.

4) La représentation de la femme et l'information à Radio-Canada, 1981-1982, by André Caron and Chantal Mayrand.

5) The Portrayal of Women and Men in Drama and Situation Comedy on Prime Time CBC Television, 1983, by George Spears and Kasia Seydegart.

6) The Portrayal of Women and Men in Variety Programming on the English Language CBC Network, September 1984, by George Spears and Kasia Seydegart.

7) The Portrayal of Women and Men in News, Public Affairs and Information Programming on the English Language CBC Television Network, July, 1984, by George Spears and Kasia Seydegart.

8) L'Image de la femme dans les émissions variées de Radio-Canada, 1984, by Lyse R. Caron and André H. Caron.

9) L'Image de la femme dans les émissions d'information de Radio-Canada, 1984, by André H. Caron and Rachel Beileau.

APPENDIX D

Composition of CBC Advisory Committees

ENGLISH COMMITTEES

UP TO JUNE 1984

	Men	Women	Total	% of women of total
Science and Technology	12	4	16	25.0%
Agriculture and Food	11	4	15	26.5%
Religion	15	2	17	11.5%

SINCE JUNE 1984

	Men	Women	Total	% of women of total
Science and Technology	13	5	18	27.5%
Agriculture and Food	10	6	16	37.5%
Religion	12	6	18	33.0%

FRENCH COMMITTEES

UP TO JUNE 1984

	Men	Women	Total	% of women of total
Science and Technology	10	5	15	33.0%
Agriculture and Resources	14	4	18	22.0%
Religion	13	5	18	27.5%

APPENDIX E

Content Analysis of CBC Prime Time Programming

Type of content	Sampling Time	Number of Programs Studied	
Drama programming			
Report no. 1	winter 1981	50	12 CBC productions 38 acquisitions
Report no. 3	winter 1983	36	8 CBC productions 28 acquisitions
News, Public Affairs and Information Programming			
Report no. 1	winter 1981	43	21 news 22 public affairs & information programs
Report no. 2	winter 1982	60	49 news 11 public affairs & information programs
Report no. 4	winter 1984	62	51 news 11 public affairs & information programs
Variety programming			
Report no. 1	winter 1981	13	9 stable format 4 variable format
Report no. 5	winter 1984	16	14 stable format 2 variable format

APPENDIX F

MEMBERS OF THE CAB SEX ROLE STEREOTYPING COMMITTEE

September 1, 1982 to August 31, 1984

Claude Blain, Chairperson 83-84
President
TVA
1600 boul. de Maisonneuve est
C.P. 368, Station 'C'
Montréal, Québec
H2L 4P3

John Coleman, Chairperson 82-83
Vice-President
Planning & Development
CTV Television Network
42 Charles Street
Toronto M4Y 1T5

Ann Graham,
Rogers Radio Broadcasting Co. Ltd.
25 Adelaide Street East
Toronto, Ontario
M5C 1H3

Jill Rawlinson
Rawlco Communications Inc.
2723 - 37th N.E.
P.O. Box 660, Station 'M'
Calgary, Alberta
T2P 3Z2

Jamie Browne, President
Radio CKOV
100 Pansody Avenue
P.O. Box 100
Kelowna, B.C.
V1Y 7N3

Monique Desprès, Legal Advisor
Télémédia Communications
1010, rue Sherbrooke
Montréal, Québec
H3A 1X4

Gordon Johns, Gen. Manager
ATV (CJCH-TV)
2885 Robie Street
Halifax, Nova Scotia
B3J 2Z4

Bodine Williams, Reporter
CTV Television Network
42 Charles Street East
Toronto, Ontario
M4Y 1T5

Suzanne Keeler, Director
Public Affairs, Advertising Advisory Board
1240 Bay Street, Suite 305
Toronto, Ontario
M5R 2A7

Jan van Bruchem, President
CJVB Radio
814 Richards St.
Vancouver, B.C.
V6B 3A7

Tony Scapillati
Secretary to the CAB Sex Role Stereotyping Committee
Legal Counsel, Government Relations & Public Policy
The Canadian Association of Broadcasters
165 Sparks Street, 8th Floor
P.O. Box 627, Station 'B'
Ottawa, Ontario
K1P 5S2

APPENDIX G

CAB - THE NEXT FIVE YEARS

The time-honoured role of broadcasters has been to inform, enlighten and entertain the Canadian public and thereby contribute to the development of Canadian cultural identity. This mandate has resulted in programming that reflects the contemporary Canadian and satisfies his or her desires to know and to dream. As daily active participants in this process, broadcasters are acutely aware that there is a potential for bias built into the medium. The ability to deal effectively with this bias, combined with the willingness occasionally to adjust an attitude, is often the key to understanding and participating in the evolution of an idea. This acumen can only be acquired through a constant awareness of the relevant forces of change.

The identification of the social and cultural issues that are to have a profound impact on the future of private broadcasters is only the first step in the resolution of difficulties associated with them. The need exists to organize a plan that will establish priorities and develop the relevant projects that will serve to educate and sensitize broadcasters.

In this regard, the CAB, as part of its Five Year Plan involving the Association and the private broadcasting industry, has formed a new Committee On Ethics And Social Concerns. In recognition of the current importance of social issues and the increasing pressure brought on by various interest groups, the Committee has been given the mandate to monitor those concerns of particular interest to the broadcasting industry, on an on-going basis.

The primary goal of the Committee will be to keep private broadcasters informed as to all such social issues and to develop self-regulatory programs and policies that will assist the private broadcaster.

The Board of Directors of the CAB is committed to providing special recognition to these important aspects of the private broadcasting industry. This determination has already been exemplified in the CAB Radio Policy Committee "Strategy For The Future Of Private Radio", wherein the self-regulatory process has been identified as the appropriate process to ensure that all aspects of Canadian life are fairly and accurately portrayed.

This Report demonstrates the direct result of the CAB commitment. It indicates that the level of knowledge and participation involving social and cultural issues has reached a point of no return. By all accounts, this is a remarkable achievement.

APPENDIX H

Appendices to AAB Report

1. Statistics

2. Members of AAB Advisory Committee on Sex-Role Stereotyping

3. Partial Listing - Rentals/Purchases "Women Say the Darndest Things" to Fall 1984

4. Interpretive Comments - Sex-Role Stereotyping Guidelines

5. Partial Listing - Speaking Engagements/Seminars- Sex-Role Stereotyping

6. Quantitative Research on Voice-Overs in Radio and TV Commercials

1. STATISTICS

A.A.B. ADVISORY COMMITTEE ON SEX-ROLE STEREOTYPING
COMPLAINTS REPORT - BROADCAST
SEPTEMBER 1, 1982 - AUGUST 31, 1984

	TV	RADIO
ADVERTISING REVIEWED	182 (*252)	24 (*30)
** Contrary to Guidelines	33	8
In Keeping with Guidelines	73	12
Referred to Advertising Standards Council:		
Clause 15	1	-
Feminine Hygiene Code	24	-
Children's Code	1	-
Referred to COGEP	1	-
*** Not Pursued/Ref. to Others	23	4
U.S. Advertising	16	-
Referred to CBC	10	-
BY TYPE		
National	159	12
Retail	23	12
PRODUCT CATEGORY		
Automotive	11	1
Communications	7	-
Finance	-	-
Foods	30	2
Government	2	2
Household	13	2
Housing/Real Estate	-	-
Miscellaneous	24	5
Personal	64	3
Proprietary	7	-
Recreation/Entertainment	9	2
Service	11	6
Travel/Accommodation	4	1

* Total number of complaints
** See page 221
*** See page 222 for breakdown

	TV	RADIO
BROADCAST ADVERTISEMENTS CONTRARY TO GUIDELINES:	33	8
BY TYPE		
National	28	2
Retail	5	6
PRODUCT CATEGORY		
Automotive	2	1
Communications	-	-
Finance	-	-
Foods	9	-
Government	-	-
Household	5	1
Housing/Real Estate	-	-
Miscellaneous	5	1
Personal	6	2
Proprietary	-	1
Recreation/Entertainment	2	-
Service	3	2
Travel/Accommodation	1	-
***BY GUIDELINE**		
1. Changing Roles	1	-
2. Contemporary Family Structure	4	2
3. Range of Ages/Interest	2	1
4. Equality	12	4
5. Positive Personal Benefits	2	1
6. Exploitation/Presence Relevant	12	1
7. Non-sexist Language	2	2
8. Balance: Users/Buyers/ Decision Makers	-	-
9. Balance: Voice-overs/Experts/ Authorities	1	-
SPIRIT Message considered to be contrary to the spirit of the industry's commitment to portray sexes in a positive manner, but cannot be considered to be contrary to any one guideline.	4	1

* NOTE: Some messages may be contrary to more than one guideline.

A.A.B. ADVISORY COMMITTEE ON SEX-ROLE STEREOTYPING
COMPLAINTS REPORT - ALL MEDIA
SEPTEMBER 1, 1982 - AUGUST 31, 1984

ADVERTISEMENTS REVIEWED		481	(*609)
	Contrary to Guidelines	154	
	In Keeping with Guidelines	169	
	Referred to Advertising Standards Council;		
	Clause 15	16	
	Feminine Hygiene Code	27	
	Children's Code	1	
	Referred to COGEP	1	
**	Not Pursued/Ref. to Others	69	
	U.S. Advertising	35	
	Referred to CBC	9	
BY TYPE			
	National	346	
	Retail	135	
BY MEDIA			
	TV	182	
	Radio	24	
	Newspapers	109	
	Magazines	92	
	Outdoor	12	
	Transit	8	
	Direct Mail	4	
	Miscellaneous	50	

* Total number of complaints
** Not Pursued/Ref. to Others:
(a) Insufficient Information
(b) Not Advertising
(c) Ref. to Other Bodies (CAB, Press Council, etc.)
(d) Not Sex-role Stereotyping

TOTAL ADVERTISEMENTS REVIEWED	481

PRODUCT CATEGORY	
Automotive	24
Communications	22
Finance	6
Foods	37
Government	5
Household	25
Housing/Real Estate	-
Miscellaneous	79
*Personal	155
Proprietary	19
Recreation/Entertainment	46
Service	44
Travel & Accommodation	18

* Includes Feminine Hygiene

ADVERTISING CONTRARY TO GUIDELINES	154
BY TYPE	
National	83
Retail	71
PRODUCT CATEGORY	
Automotive	12
Communications	4
Finance	2
Foods	13
Government	1
Household	11
Housing/Real Estate	-
Miscellaneous	34
Personal	34
Proprietary	1
Recreation/Entertainment	13
Service	30
Travel/Accommodation	5
BY MEDIA	
TV	33
Radio	8
Newspapers	63
Magazines	23
Outdoor	4
Transit	-
Direct Mail	3
Miscellaneous	20
* **BY GUIDELINE**	
1. Changing Roles	9
2. Contemporary Family Structure	10
3. Range of Ages/Interest	10
4. Equality	36
5. Positive Personal Benefits	1
6. Exploitation/Presence Relevant	78
7. Non-sexist Language	9
8. Balance: Users/Buyers/ Decision Makers	2
9. Balance: Voice-overs/Experts/ Autorities	1
SPIRIT	21

Message considered to be contrary to the spirit of the industry's commitment to portray sexes in a positive manner, but cannot be considered to be contrary to any one guideline.

* NOTE: Some messages contrary to more than one guideline.

2. MEMBERS OF AAB ADVISORY COMMITTEE ON SEX-ROLE STEREOTYPING

CHAIRMAN	Mr. Alan J. Rae, President Lever Detergents Limited
ADVERTISER	Mr. Robert Serenbetz, President Warner-Lambert Canada Inc.
Alternate	Mr. Robert Stewart, Executive Vice-President Scott Paper Limited
ADVERTISING AGENCY	Mrs. Susan Lenard, Vice-President, Director of Client Services SSC & B: Lintas
Alternate	Mr. Bob Hawton, Vice-President, Director of Creative Services SSC & B: Lintas
BROADCAST	Mr. Jack Ruttle, Executive Vice-President CTV Network
Alternate	Ms. Ann T. Graham, Manager, Government & Personnel Relations Rogers Radio Broadcasting Limited
PRINT	Ms. Donna Scott, Publisher Flare Magazine
Alternate	Mr. Harry Baird, Advertising Director Kitchener-Waterloo Record
PUBLIC REPRESENTATIVES	Mrs. Bernice Browne Consumers Association of Canada
Alternate	Mrs. Joell Vanderwagen
NOMINEES FROM NATIONAL ACTION COMMITTEE ON THE STATUS OF WOMEN	Ms. Moira Armour Toronto Board of Education
Alternate	Ms. Lee Grills
Nominee	Dr. Sue Wilson Sir Wilfrid Laurier University
Alternate	Mrs. Judy Posner Atkinson College York University
STAFF CO-ORDINATOR	Mrs. Suzanne Keeler

3. PARTIAL LISTING - RENTALS/PURCHASES "WOMEN SAY THE DARNDEST THINGS" TO FALL, 1984

- Acadia University
- Advertising Standards Authority - (United Kingdom)
- Advertising Federation of Australia
- Alberto-Culver Canada Inc.
- Baker Lovick Limited
- Ted Bates Advertising Inc.
- Benson & Hedges (Canada) Inc.
- The Borden Company Limited
- British Columbia Teacher's Federation
- British Columbia Telephone Co.
- Bureau de Vérification de la publicité - (France)
- Campbell Soup Co. Ltd.
- Canada Safeway
- Carnation Inc.
- Chatelaine Magazine
- CIL Inc.
- Cinemark (PTY) Limited - (Johannesburg, South Africa)
- Clorox Co. of Canada, Ltd.
- Colgate-Palmolive Canada
- Community Colleges
- Cosmar Canada
- D'Arcy, MacManus & Masius - (Sweden)
- Department of Education/Government of Yukon
- Doyle, Dane, Bernbach - (Australia)
- Dunsky Advertising Limited
- T. Eaton Co. Ltd.
- Federal Department of Communications
- Congressman, James J. Florio - (New Jersey)
- Foote, Cone & Belding Limited
- General Foods Inc.
- Grey Advertising Limited - (Paris)
- Hartz Canada Inc.
- Homemaker's Magazine
- I.B.M. Canada Ltd.
- Irwin Toy Ltd.

- S.C. Johnson & Son Ltd.
- Kellogg Salada Canada Inc.
- R.T. Kelly Ltd.
- Kimberley-Clark of Canada Ltd.
- Kraft Limited
- Libby, McNeill & Libby of Canada
- MacLaren Advertising
- Manitoba Action Committee on the Status of Women
- McGill University
- Memorial University of Newfoundland
- Miles Laboratories Ltd.
- Nestle Enterprises Ltd.
- Ogilvy & Mather Canada Limited
- Ontario Ministry of Consumer and Commercial Relations
- Pepsi-Cola Canada Limited
- Pillsbury Canada Limited
- Private radio stations, TV networks and TV stations
- Procter & Gamble Inc.
- The Quaker Oats Co. of Canada Ltd.
- Queen's University
- Richardson-Vicks Limited
- Robin Hood Multifoods Inc.
- Royal Bank of Canada
- Ryerson Polytechnical Institute
- Scott Paper Limited
- Sears-Roebuck & Company Limited - (Illinois)
- Shell Canada Limited
- SSC & B: Lintas
- Swedish Association of Advertising Agencies
- Television Bureau of Canada
- J. Walter Thompson (Internation)
- University of British Columbia
- University of Manitoba
- University of Western Ontario
- University of Victoria
- Vickers & Benson Advertising Limited

4. INTERPRETIVE COMMENTS - SEX-ROLE STEREOTYPING GUIDELINES

	Contemporary	Traditional
Guideline No. 1 Advertising should recognize the changing roles of men and women in today's society and reflect the broad range of occupations for all.	**Women:** Small business owner/operator Doctor/Dentist/Scientist White-collar manager directing male employees Artist/Musician Sales person Professional athlete Factory workers Technicians	**Women:** Homemaker Teacher Nurse Secretary Model
	Men: White-collar employee "House-husband" Artist Day-care worker	**Men:** Businessman Blue-collar worker "Boss" over female employees Professional athlete Salesman
Guideline No. 2 Advertising should reflect the contemporary family structure showing men, women and children as equally supportive participants in home management and household tasks, and as equal beneficiaries of the positive attributes of family life.	- Family working together -- cooking, cleaning, etc. - Males doing household chores, not as a favour but as regular duties - Single parent homes - Father involved in child-care - Mother/son working together on cooking, etc. - Mother/daughter working on "traditional male" tasks capably -- plumbing, painting, car repairs - Father/daughter working on "traditional male" tasks capably -- plumbing, painting, car repairs.	- Nuclear family - Mother concerned with all household purchases and duties, especially serving other - Father concerned with major purchases/services - -remodelling, insurances - Female child taught household tasks and service to males/male child rarely taught same things - Male child taught "traditional male" tasks, rarely or never female child

	Contemporary	Traditional
Guideline No. 6		
Advertising should not exploit women or men purely for attention-getting purposes. Their presence should be relevant to the advertised product.	- Male or female in advertisement because they are taking active part in promoting product.	- Classic woman in bikini posed on industrial equipment - Women in ad or commercial "hanging on every word" of male presenter - Use of overly sexy voice simply to gain attention.

NOTE: Although not listed as a guideline, the positioning, state of dress (or undress), etc. of women in messages directed to women for women's products is a matter of concern to some women. Care should be taken that atmosphere of ad is related to product being promoted.

Guideline No. 7		
Advertising should reflect the contemporary usage of non-sexist language, e.g., hours or working hours, rather than man hours; synthetic, rather than man-made; business executives rather than business men or business women.	- Language which does not specifically indicate one sex - Spokesperson, fire fighter - Worker's Compensation	- Business men - Salesmen - Sales women - Policeman - Fireman

BUT do not feel obliged to use phrases or terms which are unnatural at this stage to most of your audience, do keep yourself up-to-date on changes in language.

Guideline No. 8		
Advertising should portray men and women as users, buyers and decision-makers, both for "big-ticket" items and major services, as well as small items.	- Women purchasing cars, vacation packages, etc. - Male/female joint decision on insurance, home appliances - Men purchasing household products, packaged goods - Women arranging mortgages - Women bank managers	- Women don't decide at all on major services or big ticket items - Male buys car for engine size, mileage, etc. - Female buys car for colour, looks
Guideline No. 9		
Advertising should reflect a realistic balance in the use of women, both as voice-overs and as experts and authorities.	- All female messages - Male product demonstrator, female voice-over - Increased use of female voice-overs seems to indicate success, not rejection	- Males as experts in all categories including laundry detergents, other household products, drugs, coffee, etc. - Female product demonstrator, male voice-over.

NOTE: Voice-overs are still mostly male. No positive proof that male voices do better than female. We should accept the reality of women as experts, equally as often as men, i.e., people telling, explaining and instructing people. Not men telling and explaining and instructing women.

	Contemporary	Traditional
Guideline No. 3 Advertising, in keeping with the nature of the market and the product, should reflect the wide spectrum of Canadian life portraying men and women of various ages, backgrounds and appearances actively pursuing a wide range of interests, sports, hobbies and business, as well as home-centered activities.	- Variety of ages/appearances/race - Women enjoying interests outside the home -- fitness, education, sports, travel, politics - Men and women at P.T.A., child care courses - Female creates - male admires - Men and women playing sports, sharing hobbies - Girl active without implying "tomboy" - Boy sensitive and caring without being teased	- Use of attractive white persons constantly - Damsel in distress - Women enjoying home-centered activities (knitting, bridge 'with the girls') - Men enjoying out-of-home activities -- sports, politics, fitness - Females -- passive - watching sports - Males -- active - playing sports - Male creates -- women admires - Girls -- Sugar 'n spice and everything nice - Boys -- Snakes 'n snails and puppy dog tails
Guideline No. 4 Advertising should reflect the realities of life in terms of intellectual and emotional equality of the sexes by showing men and women as comparably capable, resourceful, self-confident, intelligent, imaginative and independent.	- Male and female equally solving problems - Humour in which a person puts themselves down, not another - Female discovers problem, solves it -- without any male involvement - Male discovers problem, female solves it	- Male solves problem for female - Humour that puts women down: • Nagging wife • Dumb blonde • Silly secretary • Mother-in-law jokes
Guideline No. 5 Advertising should emphasize positive personal benefits derived from products or services and should avoid portraying any excessive dependence on/or excessive need for them.	- Older and less attractive, glamourous woman presented as happy, as accepting and with positive self-image. Personal choice of product/service by either sex should imply the quality/effectiveness of the product or service. Thus, also implying the good taste, good sense of the purchaser.	- Encouraging fears of aging and unattractiveness and products/services used (most often by women) imply that the purchaser needs confidence, sex appeal or protection.

NOTE: If roles were reversed, would the ad still work? If not, there may be unconscious sexism in the plot.

5. PARTIAL LISTING - SPEAKING ENGAGEMENTS/SEMINARS RE: SEX-ROLE STEREOTYPING

- Association of Canadian Advertisers, Inc.
- Advertising Club of Winnipeg
- Advertising & Sales Executives Club of Montreal
- Athena Group - (Toronto)
- Atlantic Association of Broadcasters
- Business Professional Advertising Association
- Canadian Association of Broadcasters Annual Meeting
  - Panel Member - "Women in Broadcasting"
- Canadian Association of Broadcasters Seminars
- Canadian Association of Women Executives
- Canadian Community Newspapers Association
- Canadian Cosmetic, Toiletries and Fragrances Association
- Canadian Hotel Marketing & Sales Executives of Toronto
- Central Canada Broadcasters' Association
- Communications, Women and Youth Conference
  - Terry Fox Centre - Ottawa
- Consumers' Association of Canada
- Effective Lobbying for Women Seminar - (Sudbury)
- European Association of Advertising Agencies - (Madrid, Spain)
- Grocery Products Manufacturers of Canada - Board of Directors
- Grocery Products Manufacturers of Canada - Marketing Council
- Institute of Canadian Advertising
- London Advertising & Sales Club
- Ontario Government Information Officers Forum
- Private radio stations
- Private TV networks
- Private TV stations
- Women's Advertising Club of Toronto
- Women's Incentive Centre, Windsor - "Images of Women in Media"

6. QUANTITATIVE RESEARCH ON VOICE-OVERS IN RADIO & TV COMMERCIALS

(Produced jointly by ACTRA and AAB
September 1982 - August 1983

NUMBER OF JOBS

CATEGORY	FEMALE	MALE	TOTAL	% FEMALE	% MALE	TOTAL
TV	171	1286	1457	11.74	88.26	100%
Radio	1734	6185	7919	21.90	78.10	100%
TOTAL	1905	7471	9376	20.32	79.68	100%

FEES PAID FOR COMMERCIALS

Rate of Pay	No. of Women (Radio & TV Commercials)	% of Women Engaged	No. of Men (Radio & TV)	% of Men Engaged	Total No. Men & Women in earning bracket	Women as % of Total	Men as % of Total	Total
Minimum	1012	53.1	3273	43.8	4285	23.6	76.4	100%
Minimum 1/2	786	41.3	2466	33.0	3252	24.2	75.8	100%
Double Minimum	107	5.6	1732	23.2	1839	5.8	94.2	100%
TOTAL	1905	100.0	7471	100.0	9376			

NUMBER OF JOBS BY CATEGORY

1982-1983

Category	Female TV	Male TV	Female Radio	Male Radio
Automobiles	3	130	31	271
Automobile Services	0	56	26	320
Banks	1	16	22	156
Beer	0	85	12	179
Beverages Excluding Beer	10	36	14	81
Children's Products	13	15	1	29
Clothing & Accessories Fashion	16	30	298	290
Government	9	35	58	199
Health & Beauty	35	104	180	122
Home Furnishings & Appliances	6	88	50	506
Other Services	3	53	103	549
Packaged Goods - Food	11	165	39	268
Packaged Goods - Non Food	7	25	4	28
Public Services	0	37	88	254
Restaurant - Take Out Food	3	17	63	258
Retailer	41	304	531	1774
Travel-Tourism	7	36	117	474
Other	6	54	97	427
TOTALS	171	1286	1734	6185

APPENDIX I

COGEP - STATISTICS FROM JUNE 1982 TO SEPTEMBER 1984

Files opened:	146 (complaints from 315 people)
Files transferred (AAB/ASC)	8
Files outside our jurisdiction (USA/Europe)	3
Files rejected (inadmissible)	46
Files processed:	89 (complaints from 257 people)
Category of advertiser (cases)	
National	29 (33%)
Local/regional	51 (57%)
Industrial	9 (10%)
Media	
Radio	11
Television	11
Daily newspapers	16
Weekly publications	12
Magazines	17
Outside/transit advertising	3
Circulars/pamphlets	5
Sales outlets	4
Catalogues	5
Promotions	5

APPENDIX J

MEMBERS OF COGEP ADVISORY COMMITTEE

Hubert Harel (Committee chairman)
President and Director-General
Super Ecran

Raymonde Lavoie
Artistic Director
Ogilvy & Mather

Stella Baudot
Representative
Fédération des femmes du Québec

Niquette Delage
Representative
Consumers' Association of Canada

Jean Normandeau
Executive Vice-President
Association canadienne de la radio et de la télévision de langue française inc.

Jean-Marie Allard
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